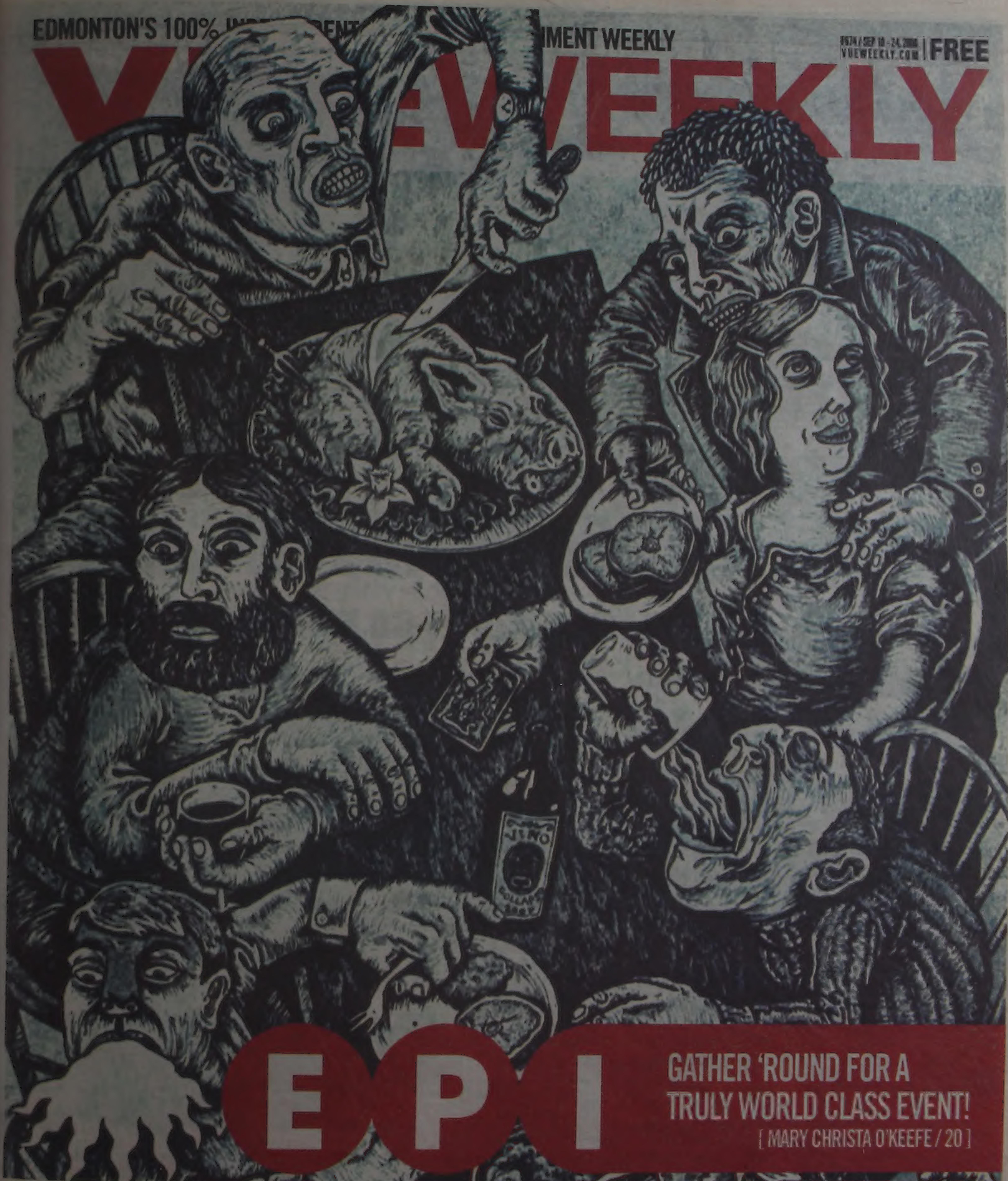


EDMONTON'S 100% INDEPENDENT ENTERTAINMENT WEEKLY

#574 / SEP 10 - 24, 2006 | FREE
VUEWEEKLY.COM

VUEWEEKLY



EPI

GATHER 'ROUND FOR A
TRULY WORLD CLASS EVENT!

[MARY CHRISTA O'KEEFE / 20]

FRONT: DOWNTOWN PLAN / 7

FILM: TIFF / 29

MUSIC: CANCER BATS / 45

#1 Hyundai Dealership In Western Canada

For a Reason!



The New 2009 V8 Genesis
NOW IN STOCK

NORTHSTAR
HYUNDAI

#1 HYUNDAI DEALERSHIP IN WESTERN CANADA!



HYUNDAI

Presents...

MAKING YOUR MONEY GO FURTHER IS SMART.



\$21,367

2008 Santa Fe
stock #8SF2955



\$11,764

2008 Elantra
stock #8EA1324



\$15,044

2008 Sonata
stock #8SF9487



\$14,105

2008 Tiburon
stock #8TB1345



\$9,995

2008 Accent
stock #8AC3245

HIGHEST VOLUME = LOWEST PRICES

Anywhere!

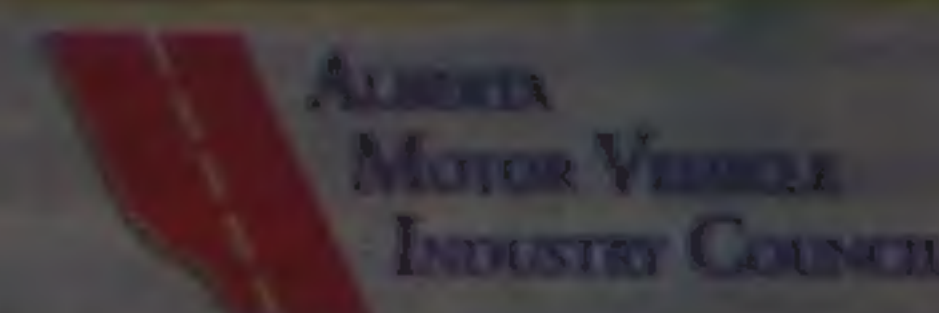
NORTHSTAR
HYUNDAI

780-478-7669



*All prices net of any factory rebates or allowances.

Valid at Northstar Hyundai only. Located at 13636 St. Albert Trail, Edmonton, Alberta, Canada
Cannot be combined with any other special or offers. See dealership for more details.



**Come
Home To...**

BOARDWALK
RENTAL COMMUNITIES
www.bwalk.com
1-800-310-WALK

**Whitehall
Square**

15503-87 Avenue
780-489-5583

**Spacious suites,
indoor pool, close
to amenities!**

1 bedroom apartments start at \$949 per
month! Heat and water included in rent.

**Alexander
Plaza**

11915-34 Street
780-413-4488

**Family community
& on site daycare!**

1 bedroom apartments start at \$879 per
month! Heat, water and one parking stall
included in rent.

**Royal
Heights**

11027-102 Street
780-408-2688

**Close to
Kingsway!**

1 bedroom apartments start at \$809 per
month! Heat and water are included in
the rent, parking is available.

**Boardwalk
Centre**

8930 Jasper Ave
780-496-9758

**Live in the heart
of the action!**

1 bedroom apartments start at \$959 per
month! Heat and water included with rent
and secure underground parking is
available.

To learn more about these properties call
1-800-310-WALK or go to www.bwalk.com

Rent information is subject to change without notice.
Pricing may be available on select suites only. Some restrictions apply.

VUE WEEKLY

FRONT

6

VUEPOINT
WELL, WELL, WELL
DYER STRAIGHT
ISSUES
INFINITE LIVES
BOB THE ANGRY FLOWER

6
8
11
12
14
15

DISH

16

NICE LIVES

19

ARTS

20

ARTS PREVIEWS
PRAIRIE ARTISTERS

24
26

FILM

29

FILM CAPSULES
OVDETECTIVE

32
34

MUSIC

35

BACKLASH BLUES
ENTER SANDOR
REVUE
NEW SOUNDS
OLD SOUNDS

37
38
38
50
51

BACK

53

QUEERMONTON
FREE WILL ASTROLOGY
ALTSEX COLUMN

53
53
55

WEEKLY LISTINGS

ARTS 28
FILM 33
MUSIC 36
EVENTS 52

ON THE COVER

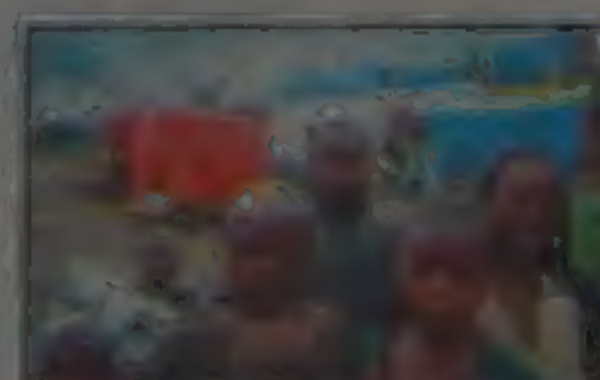


EPI

20

SNAP brings Edmonton a printmaking event that can truly be
called world-class.

FRONT



MSF REFUGEE CAMP
8

DISH



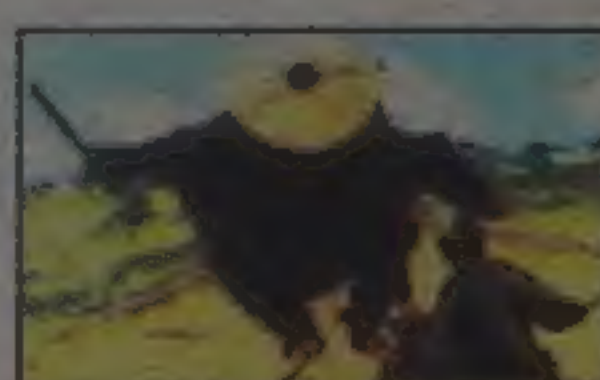
WOK BOX
16

ARTS



MO & JESS KILL SUSIE
22

FILM



TIFF
29

MUSIC



CANCER BATS
45

Here's your opportunity
to save lives.

**Edmonton
Donor Clinic**
8249 - 114 Street

Monday - Friday
8:30 am - 1:30 pm
3:00 pm - 7:00 pm

Saturday
8:30 am - 2:30 pm

Book your life
saving appointment
today!

Call 1 888 2 DONATE
for more information or to book an appointment.

Canadian Blood Services
It's in you to give.




Share your vitality

**WALK
OF
THE
DOG**

NO COVER • LIVE ACOUSTIC MUSIC • EVERY SATURDAY
AFTERNOON FROM 4-6PM • HAPPY HOUR DRINK PRICES 2-7PM
SATURDAY SEPT 20TH THE MAGNIFICENT SEVENS

TOYOTA YARIS | PUSH it.



 **TOYOTA**
make things better

yaris.ca

WIN A '09 TOYOTA YARIS.

Text Yaris6 to 565656 for your CHANCE TO WIN a '09 Toyota Yaris and other prizes. For full contest details, visit winayaris.ca

Standard carrier messaging fees will apply. You must be 16 years of age or older to enter the contest. No purchase/SMS necessary. Contest begins September 1, 2008 and closes 11:59pm EST on October 31, 2008.



Time to fix elections

SCOTT HARRIS / scott@vueweekly.com

Even by Alberta standards the Mar 3, 2008 provincial election which delivered 72 of the provinces' 83 seats to the Stelmach Conservatives was a dismal democratic exercise.

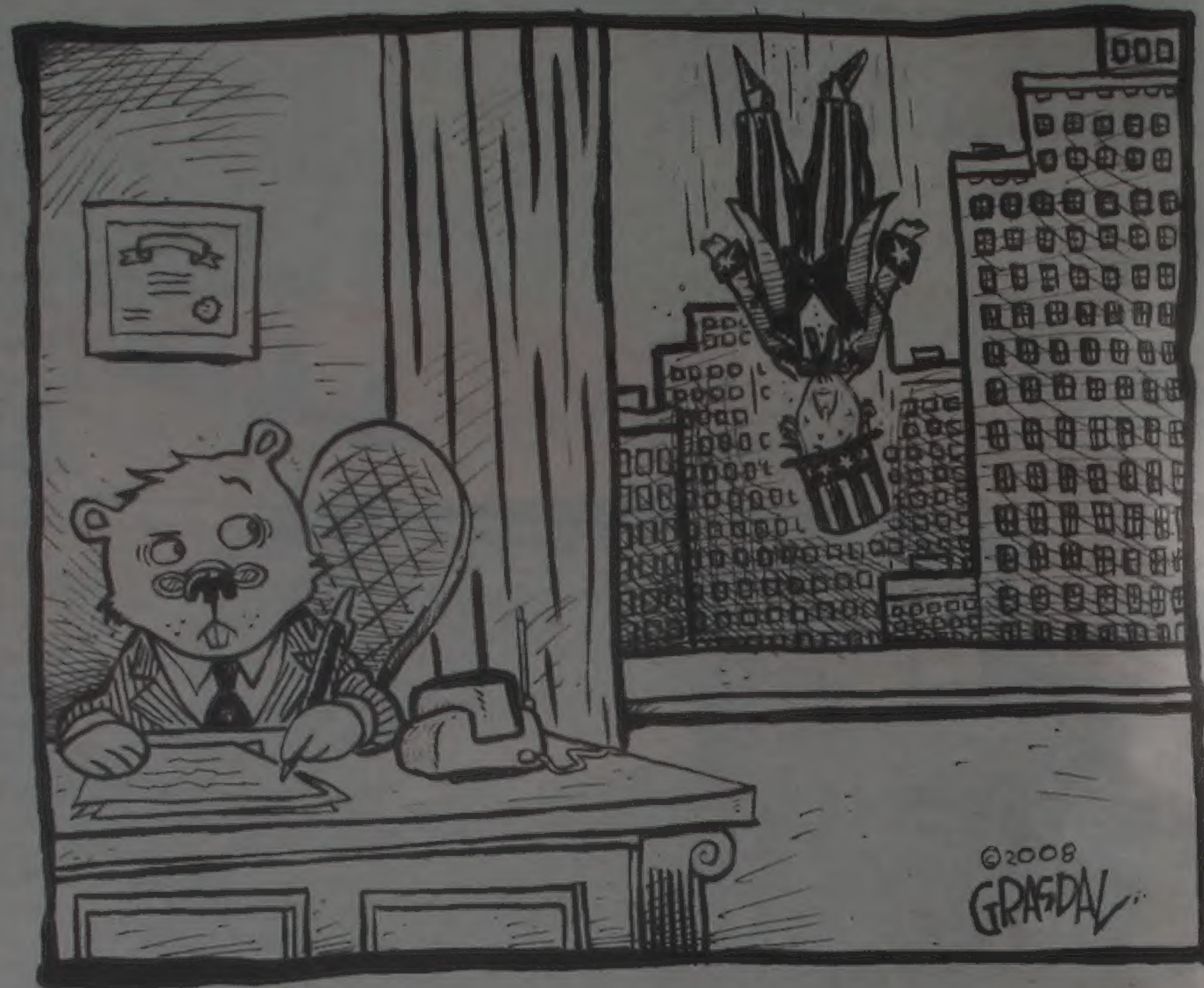
Many voters complained of not receiving information about where to vote, incomplete voters lists and long line-ups at the polling station. During the election it came to light that more than half of the 83 returning officers, who are appointed by the government, had ties to the governing Tories. The high-profile advertising campaign by Albertans for Change, which spent more than all opposition parties combined, once again raised the issue of money in politics.

The Sep 15 report on the election released by Chief Electoral Officer Lorne Gibson puts official numbers to just how dismal it all was—putting official turnout at just 40.6 per cent and indicating that more than a quarter of voters who did show up weren't on the voters list—and offers 182 recommendations to improve the fairness and running of future elections, saying there is a "dire need" for change.

The report recommends fixed election dates to ensure Elections Alberta can better prepare by hiring staff, ensuring proper enumeration and distributing voter information. It also makes the presumably self-evident recommendation that returning officers should be hired, not appointed, through an "open, merit-based competitive process" and should be prohibited from engaging in partisan political activity. It also recommends lifting the prohibition on prison inmates voting and making it easier for individuals with no fixed address to exercise their franchise.

Gibson's report also suggests that there be at least "minimal regulation of leadership contests" and that third parties should be required to "identify themselves on all advertising and promotional materials," while pointing out that imposing spending limits on third parties would be "difficult to defend" since there are no similar limits placed on parties or candidates.

While the report's recommendations won't completely fix the current system, they are a prudent start to a much-needed dialogue on how to repair our deeply flawed elections—flaws which, unfortunately, most benefit the only party in a position to actually implement the changes. ▽



©2008
GREG DAL

Issue No 674 / Sep 18 - Sep 24, 2008 / Available at over 1400 locations

VUEWEEKLY

10303 - 108 Street, Edmonton, AB T5J 1L7

T: 780.426.1996 / F: 780.426.2889 / E: office@vueweekly.com / W: vueweekly.com

MAIL LETTERS

THE ART OF DIALOGUE

I'm a US-based artist and writer with an exhibition on display at Common Sense Gallery here in Edmonton though Sep 28. I'm also the producer of artblog.net, one of the longest-running blogs about visual art.

Mary Christa O'Keefe's piece ("Art attack!," Aug 28 - Sep 3, 2008) goes out of its way to lambaste the art critic Clement Greenberg. She also complains that "... it's pathetic he's considered the end point of all artistic development by a vocal minority of our art community."

Since no names are named, it's hard to know how anyone not already on the inside of your art scene might make sense of this. Insult-laced caricatures of Greenberg are so entrenched in the art establishment that aficionados of his work have a term for it—Clebashing—and as such, O'Keefe's comments are unremarkable in their conformity. But that "vocal minority" bit is chilling. Apparently she would like this minority to be less vocal, or not vocal at all, or vocal in a manner better suiting her sensibilities.

Common Sense is run by some talented artists who, like me, find value in Greenberg's work, and comment freely

on goings-on in the art world locally and abroad. We would be happy to discuss Greenberg or any other topics with Ms O'Keefe, if indeed she values dialogue. She's read "critical/cultural theory," as she puts it, and admits that she and her kind are "complicit in distancing art from the public sphere, because for a while, if you couldn't speak Lacan-ese, you were excluded from the discussion." But that's not the whole problem.

People who refuse to sling the jargon, and disagree with the premises behind the jargon, are equally excluded from the discussion, at least the one O'Keefe thinks we all should be having.

Dialogue requires communication with actual persons who may not agree with you, not making nameless strawmen the subject of cheap brickbats. Your readers would be better served by an art critic who didn't need this explained to her.

FRANKLIN EINSBRUCH

SKEPTICS SAVE SOCIETY

Thank you for taking the time and magazine space to laud the efforts of James Randi, Michael Shermer and the other intelligent skeptics profiled in Omar Mouallem's article ("Making a living of bullshit detecting," Aug 28 - Sep 3, 2008). These men are the last, thin line between public credulity and complete chaos and regression into a new Dark Age.

I may sound overly dramatic, but how else do you explain the fact that Peter

Popoff (to name one among many) is still a very rich and respected celebrity after being shown on national television to be a cynical fake with no more love or respect for his fellow man than a snake has for the mice it feeds upon—and, if it really needs to be said, no magical powers or direct hotline to cosmic powers whatsoever.

Carl Sagan once proposed the metaphor of science as a "candle in the darkness" keeping the demon-haunted world at bay. It becomes more obvious with each passing year, as more and more people fall willingly into the trap of magical thinking and religious dogma, that the world at large welcomes the demons with open arms, in a desperate attempt to make sense of a confusing and frightening reality.

Randi, Tyson, Shermer—these guys are heroes, I cannot stress that enough. The sanity of our species lies in the hands of women and men like this, the ones who still have the reasoning capacity to say, "hold on a moment, let's think about this."

JOSH MCARDLE

Vue Weekly welcomes reader response, whether critical or complimentary. Send your opinion by mail (Vue Weekly, 10303 - 108 Street, Edmonton AB T5J 1L7), by fax (780.426.2889) or by email (letters@vueweekly.com). Preference is given to feedback about articles in Vue Weekly. We reserve the right to edit for length and clarity.

EDITOR AND PUBLISHER RON GARTH / ron@vueweekly.com
NEWS EDITOR SCOTT HARRIS / scott@vueweekly.com
ARTS / FILM EDITOR DAVID BERRY / david@vueweekly.com
MUSIC EDITOR EDEN MUNRO / eden@vueweekly.com
DISH EDITOR DAVID BERRY / david@vueweekly.com
OUTDOOR ADVENTURE EDITOR JEREMY DERKSEN / snowzone@vueweekly.com
ASSOCIATE MUSIC EDITOR BRYAN BIRTLES / bryan@vueweekly.com

PRODUCTION MANAGER LYLE BELL / lyle@vueweekly.com
PRODUCTION MICHAEL SIEK / mike@vueweekly.com
PRODUCTION ASSISTANT SARAH HOLTAM / sarah.h@vueweekly.com
LAYOUT / DESIGN CHRIS BOSCHMAN / boschman@vueweekly.com

LISTINGS GLENYS SWITZER / glenys@vueweekly.com
LOCAL ADVERTISING 426.1996 / advertising@vueweekly.com
CLASSIFIED ADVERTISING 426.1996 / classifieds@vueweekly.com
NATIONAL ADVERTISING DPS MEDIA / 416.413.9291
SALES AND MARKETING MANAGER ROB LIGHTFOOT / rob@vueweekly.com
ADMINISTRATION / DISTRIBUTION MIKE GARTH / michael@vueweekly.com
ADMINISTRATION / PROMOTIONS AARON GETZ / aaron@vueweekly.com
MEDIA ASSISTANT TREVOR KJORLIEN / trevor@vueweekly.com
COVER ILLUSTRATION "CHAPTER XVI," Matt Rebholz - provided by EPI
CONTRIBUTORS Paul Blinov, Josef Braun, Rob Brzozny, Jonathan Busch, Phil Duperron, Gwynne Dyer, Amy Fung, James Grisdal, Sharman Hnatuk, Jan Hostyn, Whitney Houston, Connie Howard, Ted Kerr, Sherry Dawn Knettle, James Lyle, Minister Faust, Andrea Nemerson, Carolyn Nikodym, Stephen Notley, Mary Christa O'Keefe, Roland Pemberton, Steven Sander, Bryan Saunders, Macdonald Stainsby, Sam Vertenjak, Darren Zenko

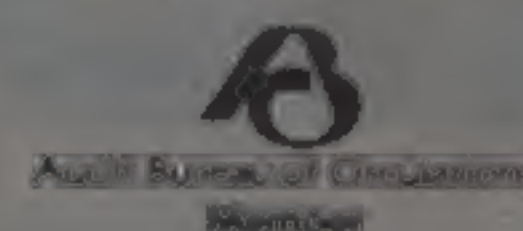
PRINTING THE EDMONTON SUN
DISTRIBUTION Clark Distribution, Barrett DeLaBarre, Alan Chung,
Mike Garth, Aaron Getz, Bob Riley, Wally Yanish

Vue Weekly is available free of charge at well over 1400 locations throughout Edmonton. We are funded solely through the support of our advertisers. Vue Weekly is a division of 783783 Alberta Ltd. and is published every Thursday.

Vue Weekly is available free of charge throughout Greater Edmonton and Northern Alberta, limited to one copy per reader. Vue Weekly may be distributed only by Vue Weekly's authorized independent contractors and employees. No person may, without prior written permission of Vue Weekly, take more than one copy of each Vue Weekly issue.

Canada Post Publications Mail Agreement No. 40022989

If undeliverable, return to: Vue Weekly, 10303 - 108 Street, Edmonton, AB T5J 1L7



Things will be great ...

City's ambitious 20-year plan for downtown development aims for more street-level life, higher density in city core

BRYAN SAUNDERS / bryansaunders@vancouverweekly.com

For the first time since 1997, city planners have put together an updated downtown development plan. If approved by city council later this fall, this 20-year plan will represent a major step in reducing urban sprawl in Edmonton and decreasing reliance on the private automobile. Edmontonians might even one day wake up to a city that is not only environmentally friendly and fiscally sustainable, but architecturally stunning and full of life.

If you listen carefully right now, you can actually hear the pessimists coming out to yell, "Pipedream!"

For once, however, these nay-sayers may be wrong. Most of them probably haven't even taken the time to actually read the document in its entirety because, if they had, they'd be praising the enormous thing. Nine chapters long and 260 pages thick, the massive report is an example of city planning at its best. Ben Henderson, one of the councillors for Ward 4, is actually so impressed with the report that he can barely contain himself.

"I'm excited. I think there's a lot of really good stuff in it that moves us forward from the old plan," he affirms. "It makes downtown back into a people place again, which is the work that we sadly undid with a lot of the choices that we made back in the '70s and '80s."

One of the highlights of the plan is the new way in which it approaches zoning and development. For instance, builders who promise to incorporate public parks or an environmentally friendly design into developments will be able to bargain with the city for zoning bonuses. These bonuses would come in the form of increased building height and increased density, which in turn gives the developer more value for their dollar and a further incentive to build downtown.

These zoning bonuses will be offered for all sorts of amenities. Shafee Mohamed, one of the report's project managers, explains: "Affordable housing is part of it. Beautification and landscaping programs, green roofs, paving your own alleyway—all of these would add up to a certain level. And the more that you provide spaces like daycares and that kinds of stuff for the community

NEWS CITY

onsite, the higher you're able to build."

As Henderson points out, this is an approach to zoning that has been used quite successfully in cities like Vancouver, and is one he thinks will work here.

In the past, he points out, the City of Edmonton has taken such amenities like the ones outlined into consideration when approving developments, but until now there hasn't been any official policy or set of regulations on the matter, so developers haven't had any real incentive to include public amenities in their proposals. In part, this is the reason there so many towering concrete boxes—monolithic office buildings—downtown. With this new plan, however, architectural obscenities such as these will hopefully become a thing of the past.

"One of the challenges—and I think the plan does speak of this—is that we need to create an urban environment that can offer everything that the suburbs offer," Henderson says. "So it can offer parks, it can offer activity, it can offer all those things that in the past have driven people out of the city because, in the past, it was sterile. If the centre of our city is a people-place, people will choose to be here, and that's what we hope to create."

ANOTHER MAJOR HIGHLIGHT of the plan is its emphasis on accessibility. The report, for example, speaks at length about how bike lanes can best be integrated into the downtown fabric. It also speaks of the need for end-of-trip facilities for cyclists who bike downtown and exactly where these facilities should go.

The placement of retail areas in the city core is also a major aspect of accessibility. Henderson speaks with a hint of sadness in his voice about Edmonton City Centre and Manulife Place, malls that he says have quite literally turned their backs to the city.

Colton Kirsop, the principal planner of the report, says that under the new plan malls like this will be no more. Instead, he says, the new plan will favour the development of ground-level retail spaces that open up to the



street. Further expansion of the pedway system, he adds, will be limited at best.

"We would like to focus all of the pedestrian activity on the existing streets outside," he explains. "We'd like to provide better streets that can accommodate more activity in the winter, we'll have buildings that have overhead protection in the form of awnings and canopies, and, that way, our streets will be more active throughout the year."

"The problem with pedways is that they often suck the life off the street," he continues. "You go into Manulife Place or City Centre Mall and all of the shops are oriented inside. Outside of those two developments ... there's long expanses of blank wall where nothing really happens except for the types of activities that are seen as undesirable. So, what we'd like to do is focus activity along the bottom of buildings and activate the streets, making them safer and activating them all year round."

Another aspect of making downtown accessible, Kirsop points out, is improving public transit. The north, south and west LRT expansions should make it easier for people who live outside downtown to get to the city core, but for those who already live downtown, there are still areas in need of

improvement in terms of getting from one end of downtown to the other.

"Right now, if you were trying to get from the Shaw Conference Centre to MacEwan College on transit, it would be a challenge, because most of the routes are meant to serve outlying areas. So we would like to see that improvement brought forward," Kirsop notes.

IT ALMOST SEEMS as if the new downtown plan has taken everything into account. On top of a lengthy examination about how to best control the inventory of parking spaces downtown, there are even provisions in the report that address the minutest of minutiae, such as the placement of newspaper boxes in the city core. Continue reading the report, and you stumble upon a new bridge, a new museum, a new park. The best location for a new hockey arena is even clearly laid out.

As Henderson sees it, there's only one thing missing.

"My only worry—and this has been my worry all along—is that we don't dilute the opportunities for the kind of buildings we're looking for downtown. If we're saying that the downtown is the better place to build high-density highrises, then we should be going,

"That's where they happen."

Unless they're tied into a transit development, Henderson continues, he doesn't think new highrises should be allowed to be built anywhere but downtown, which is why he struggled to approve the controversial high-density developments in the neighborhoods of Strathearn and Glenora. If we make it too easy for developers to build highrises elsewhere in the city, he worries, it's going to be hard to actually fire up development downtown.

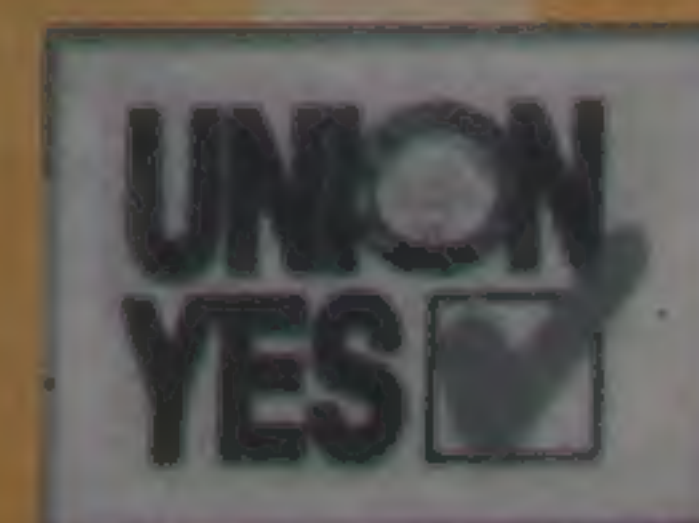
But, he continues, the downtown development plan is just the first in a series of many, many zoning plans being worked on right now, and he's confident that these other zoning plans will address this concern of his.

"The other big document that we have coming forward right away is the municipal development plan, which is the big overarching plan which we're redoing. And I think that plan will speak in a city-wide way to where we want to see development, how we want to see development, what kind of development should be happening and where and all those kinds of things."

"So," he concludes, "There's a lot of other stuff happening that is all part of a bigger picture, and this is just part of that." ▽

ibew
424
Alberta's
electrical workers

**Live Better,
Work Union!**



EDMONTON 461-9086
WWW.IBEW424.NET



The 'fugees come to Edmonton

'Simulator' offers glimpse into lives of 67 million displaced persons

MINISTER FAUST / ministerfaust@vuwweekly.com

IDP. Internally displaced persons. In the lexicon of misery, when you've got your own acronym, you know you're in trouble.

When 2007 began, 26 million human beings were on the run or in camps inside their own countries, and that's just from conflict. Add in disasters, you get another 25 million. Top it off with the 16 million people forced to flee their own countries, and you come to a staggering 67 million people. Imagine the entire population of Canada—twice—in tents, on the roads, in the woods, in the snow and scattered wandering over dozens of borders. No permanent homes. No schools. No careers. No government. No guarantee we'd ever be allowed to return home. No future.

As of Sep 18 and the weekend following, you won't have to imagine quite as hard. Médecins sans frontières (MSF), the international humanitarian medical relief organization known to Anglophones as Doctors Without Borders, will be running a simulator smack-dab in our city's gut. Old Strathcona's McIntyre

PREVIEW

THU, SEP 18 - SUN, SEP 21 (9 AM - 5:30 PM)
MSF/DOCTORS WITHOUT BORDERS REFUGEE CAMP IN THE HEART OF THE CITY
MCINTYRE PARK (104 ST & 83 AVE), FREE
REFUGEECAMP.ED

tyre (Gazebo) Park will host the **Refugee Camp in the Heart of the City**, an outdoor, 3-D, full-sensory simulation of life in a refugee camp. Doctors, nurses and logistics-handlers will guide Edmontonians along an hour-long tour, vividly animating how IDPs and refugees struggle to survive every day in search of food, shelter, water and medical care.

"People hear about refugees and displaced people on the news," says Asha Gervan, a 30-year-old Kingston native and the camp's project coordinator, "but we don't think very often about the practical realities of living in a camp. Where do you go to the bathroom? Where do you go for privacy? Are you allowed to stay with your family?"

Pulling up pegs in Winnipeg on

the way to Edmonton, Gervan explains by telephone the stark differences between the lives of the comfortable and the miserable. "North Americans use somewhere between three and five hundred litres of water per day," explains Gervan, referring to the combined cooking, drinking, showering, hand-washing, laundry, toilet-use and other water-expenditures. But refugees and IDPs?

"In the beginning of an emergency phase, we might be looking at about five litres per day."

Then there's the breakdown of personal space, a more significant issue than the pampered syllables suggest. "I worked with displaced persons in northern Uganda," says Gervan, where she found the crowding dehumanizing. "No privacy. Such tight quarters. The sounds and the smells are absolutely overwhelming. Give up entirely the idea of going into your room and closing your door [to escape the world]."

"People are in a constant state of

CONTINUES ON PAGE 10

A bit of health for everyone

HEALTH

WELL, WELL, WELL

CONNIE HOWARD
health@vuwweekly.com

This first bit is for the thousands of us feeling lonely. New research has once again confirmed loneliness to interfere with thinking, behaviour and performance—and key biochemical processes at the level of our cells. It elevates stress hormones, alters immune function, raises blood pressure, increases depression and accelerates Alzheimer's. It's not the solitude or isolation per se, but the sense of isolation—the subjective feeling of loneliness some of us experience with our modern electronic lives—that's making some of us sick. We seem to be wired for hearty doses of face-to-face interaction.

This next bit is for everyone, feeling lonely or not, in cubicles overstraining their brains and under-straining their bodies. New research has shown that mental work induces a substantial increase in calorie intake. It doesn't make much sense to cut sleep out of our lives to make time for exercise, but it does make sense to find a way, somehow, to balance our lives, limit the mental strain and leave margin for a better balance of body/brain stimulation.

This one's with love to my vegan friends, who I hope are eating B12-fortified cereal. A study published in *Neurology* has again linked low blood levels of B12 (naturally found in meat, milk and eggs) to be linked to neurological disorders and shrinking brains.

For my hockey-player sons, and the thousands of runners and athletes dealing with osteoarthritis: new research shows that the knee surgery performed on thousands of us every year is no more effective than exercise, Tylenol and Aspirin-like pain killers. The study compared real surgery to placebo surgery (incisions were made, but no cartilage removed), and found the surgery group reported less pain at three months, but no difference between the two groups at two years. My own experience has been that physiotherapy combined with joint nutrition ranging from Jello to MSM, Glucosamine and Chondroitin can heal beautifully, especially in the young.

For Fort Chipewyan residents—and Dr John O'Connor, who knows a little about

the costs of exposing potential health hazards when they're tied to money. Going public with the unusually high rates of immune system disorders and rare cancers in Fort Chipewyan and suggesting a link between them and tar sands toxins resulted in charges of professional misconduct against him by Health Canada and Alberta Health and Wellness. (He'd been cleared of three of the four charges late last year, but the fourth—that of raising undue alarm in the community—was still pending, last I heard.)

FOR THOSE WORRIED about *Listeria*: of course we need clean meat processing facilities. But we also need to remember that *Listeria* can contaminate almost anything (including our veggies, for those thinking going vegan is the answer), and that healthy adults and children infected rarely get ill. And as contaminations with the ability make their way across the country are a product of a centralized, industrial food system, a serious shift to small and local food supply more interested in satisfied customers than economics and insurance policies would seem logical.

But preventing *Listeria* goes beyond food supply—scientists know that a good balance of protective bacteria in our systems protects against bacterial infections of all kinds (and that one probiotic with an impossible name in particular is quite able to kill *Listeria*). All of which seems good reason to make periodic use of a probiotic supplement, particularly if antibiotics or other meds or heavy drinking has messed with our balance. Scientists also know that *Listeria* infections are too rare to warrant vaccination or preventative antibiotic therapy, and that a probiotic taken during pregnancy could well provide safe and effective protection. So thanks to those bringing us fresh onions, garlic, yams—they're high-inulin foods that promote healthy balance among the 400 species of bacteria that call our bodies home, most of them friendly, willing and able to keep opportunistic microbes in check.

And finally, on the heels of World Suicide Prevention Day last week and in memory of Ross Moroz—death from war, terrorism and homicide crowd our headlines, but suicide outweighs them all. There more than a million suicide deaths per year, and rates are on the rise. ♥

TIMEWARP
TUESDAYS

FRENZIE
FRIDAYS

SUPER PARTY
SATURDAYS



11834 Kingsway Ave.
780.453.7320
www.ezziesnightclub.com

Cadillac

THE ALL NEW

► CTS

CTS



*Attainable
Luxury!*

ALL WHEEL DRIVE ON SALE NOW!

\$38,822*

\$629/mo
Ø down
72 mo financing*

- 3.6 LITRE V6 VARIABLE VALVE TIMING
- 6 SPEED AUTOMATIC w/ DRIVER SHIFT CONTROL
- DUAL ZONE ALL WEATHER AIR CONDITIONING
- STABILITRAK STABILITY CONTROL SYSTEM
- DUAL STAGE FRONT AIRBAGS
- FRONT SEAT SIDE AIRBAGS
- ROOF MOUNTED FRONT AND REAR SIDE HEAD CURTAIN AIRBAGS
- REMOTE KEYLESS ENTRY
- HEATED LEATHER FRONT SEATS w/10 WAY POWER ADJUSTER
- ALLOY WHEELS
- ON-STAR IN VEHICLE COMMUNICATION SYSTEM
- XM SATELLITE RADIO
- CD/MP3 PLAYER w/8 SPEAKER BOSE SOUND SYSTEM
- TILT/TELESCOPING STEERING COLUMN
- LEATHER WRAPPED STEERING WHEEL w/ AUDIO CONTROLS
- HEATED WINDSHIELD WASHER FLUID SYSTEM
- SAVE 20¢/L on 2500 LITRES OF FUEL (DETAILS IN STORE)

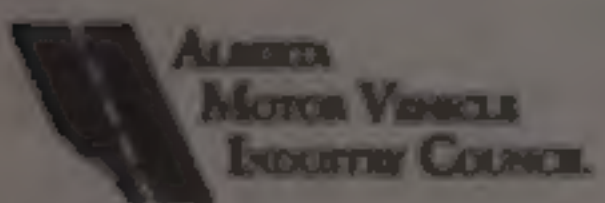
Based on 72 mo financing
MSRP
\$46,535
Stock #6D198615



Cadillac

OPEN 24 HOURS A DAY AT edmontonmotors.com

Northern Alberta's
Largest Volume
GM Dealer



Alberta's Largest
Volume Cadillac
Dealer For 8
Consecutive Years



115th St. & Jasper Ave. • **482-5771** • TOLL FREE 1-877-482-5771

Mon.-Thurs., 8:30 am - 9:00 pm, Fri. & Sat. 8:30 am - 5:30 pm, Closed Sundays & Holidays

I'll trade my Layton for your Dion

SCOTT HARRIS / scott@vancouverweekly.com

Imagine the following: you're a Liberal supporter in the riding of Edmonton-Strathcona who's worried about the Conservatives forming a majority on Oct 14. You want to support the Grits, but you realize that NDP candidate Linda Duncan—who finished second in 2006, losing to incumbent Conservative Rahim Jaffer by 2910 votes—has a better chance to take the riding than Claudette Roy, who would have to more than double the 8000 Liberal votes from 2006 to unseat Jaffer.

It's predicaments like this, which force Canadians to choose between voting strategically and voting their conscience, that motivated 26-year-old Hamilton native Mat Savelli to launch the "Anti-Harper Vote Swap Canada" Facebook group.

The idea is simple: rather than marking your ballot for a candidate who has no real chance of winning in your riding, you agree to "swap" your vote with someone in another riding anywhere in the country who is faced with a similar—but opposite—predicament.

For example, the Liberal supporter in Edmonton-Strathcona sends a message via the Facebook page to Savelli, who then pairs them up with an NDP supporter in, say, the Ontario riding of Glengarry-Prescott-Russell, where the Liberals lost to the Conservatives in the last election by just 203 votes. The result—if enough people participate—

NEWS ELECTION

is the Edmonton seat goes from Tory blue to NDP orange and the Liberals notch another Ontario seat.

This new approach to strategic voting has received a lot of attention since Savelli launched the page Sep 10.

"We've gotten responses from every province, almost every riding at this stage," Savelli explains over the phone from Oxford, where he's currently completing a PhD in history. "We've already got over 3000 members on the group and more than 500 people have already sent in information saying they're interested in swapping."

Two days later, another 1500 people had joined the group.

While Savelli started the initiative in large part to prevent a Conservative majority, he says it's also about encouraging a dialogue about how best to change the current electoral system so that thousands of Canadians don't feel like their vote doesn't really count.

"It's not purely an anti-Harper thing; it's also wrapped up in this idea of democratic reform," he says. "I just have this ingrained disgust with this system that sees majorities elected with less than 50 per cent, less than 40 per cent of the popular vote."

FRUSTRATION at the lopsided results

of the first-past-the-post system was also the motivation for Gerry Kirk, who launched the completely non-partisan pairvote.ca after stumbling upon a similar site in the US, where the tactic of vote swapping (also called vote pairing) was used—albeit unsuccessfully—in the 2000 and 2004 presidential elections to give Ralph Nader supporters a way to maximize votes for their candidate without handing vital swing states to George W Bush.

"It's kind of like a 21st-century tool to overcome a 12th-century voting system," Kirk says. "It's not a cure, but in some ways it points to the desperation people have to go through to make their vote count."

Unlike Savelli's Facebook group, Kirk's site, which has had over 100 people sign up to swap votes in just three days, welcomes Tories who also don't want to see their votes wasted.

"It hits all parties. A lot of people think it's just something for the left, but think of all the Conservatives who live in Toronto or the 905 belt—there's plenty of examples of how people across the political spectrum are hurt by our voting system. It's more about democratic reform than it is about right versus left," he says.

"What I really want is for people to realize that in order to truly get the government we want we need to change the system itself. The system

is fundamentally broken," Kirk argues.

Both agree that Canada should introduce some form of proportional representation which makes the percentage of seats a government holds in Parliament more closely match the percentage of the popular vote they receive.

Savelli adds that the option to swap votes also means that voters won't be afraid to support new parties such as the Greens, bringing much-needed diversity to the House of Commons.

"I think it's a disgrace that people are afraid to support a third political way or a fourth or a fifth or whatever, because the will is there but there's this fear of Harper or a Conservative majority that stops people," he says. "So it's strategic voting, but strategic voting that supports third parties rather than simply saying, 'Well, let's all just jump behind the Liberal party.'"

BOTH SITES stress that vote swapping is completely legal, and while Elections Canada officials had announced they were investigating vote swapping sites, they decided on Sep 17 that there was nothing legally suspect about the tactic.

"Encouragement to vote in a particular way is not prohibited under the *Canada Elections Act*, nor is the invitation to take part in strategic voting, whether it is on the Internet or in other forms," confirms Marie-France Kenny, the Alberta media relations

advisor for Elections Canada.

But she does offer a caution to voters who are thinking of taking part.

"Electors should be cautious that they may be subject to misrepresentation, such as someone acting under multiple or false identities to trick them into voting for someone or other," she warns. "And they have no assurance that the agreement to vote swap will be carried out or that it can be verified after the fact."

Savelli concedes that is a major shortcoming of vote swapping. He says that there have already been attempts by "a really high number of Tories [to] blatantly try to sabotage the system," but that he has implemented a number of security measures to stop people offering multiple swaps or switching profiles.

And while it's impossible to ensure both people agreeing to a swap will follow through, Savelli says vote swapping still has the potential to shift the result of some contests.

"Of course there are going to be people who say they're going to swap but then they're going to have a last-minute change of heart," he admits. "But we accept that. The thing is, if you can build up enough people to participate, then you're in a position where even if 10 per cent of them don't follow through with the swap you have a significant number and you might possibly affect a riding or two." ▀

IT'S LIKE HAVING A HOUSE PARTY FOR YOUR FUTURE

NAIT OPEN HOUSE

FRIDAY, OCTOBER 3 & SATURDAY, OCTOBER 4, 2008

INVESTIGATE YOUR FUTURE – AND YOUR FUTURE EARNING POTENTIAL – AT NAIT'S OPEN HOUSE.

- Over 100 displays and interactive exhibits
- More than 80 full-time programs
- 35 apprenticeship trades
- Visit classrooms, labs and facilities
- Talk to students, faculty and alumni

9:00 am – 4:00 pm daily
Free parking during Open House

NAIT Main Campus
106 Street & Princess Elizabeth Avenue
Edmonton, Alberta

Visit nait.ca/openhouse for details



REFUGEE CAMP

CONTINUED FROM PAGE 8

anxiety, not only as a result of the living conditions, but a lot of displaced people are displaced time and time again," she continues. "Not only have you had to pack up your few belongings in a short period of time and leave all of your creature comforts, but the displaced often have to flee repeatedly [while suffering the trauma of family death or sexual violence.] Such a cycle often compounds the physical suffering, material losses and social instability with mental illness.

THE MSF CAMP shocked Winnipeggers, the most recent Canadians to experience the simulator. "People are surprised," says Gervan. "A lot of people find the exhibit quite emotional, especially during the [simulator's] last station where we talk about malnutrition. This is a topic that really hits home, especially for Canadians who are used to eating whatever and whenever we want to. People find it very powerful and very moving, and are extremely positive and really grateful to spend a few moments in the shoes of someone else."

This isn't the first iteration of Heart of the City. In 2001, MSF-Canada set up the camp in Halifax, Ottawa, Montréal and Vancouver; MSF-France ran its first simulator in 1995, touring Europe and the US.

MSF has received international acclaim for its work as non-partisan, non-religious first-responders in conflicts and natural disasters, for which it was awarded the Nobel Peace Prize in 1999. Denounced by some as adventurists, its 27 000 staff function in 60 countries, mostly in Africa, with work supported financially by 70 000 Canadians and on a global budget of \$840.6 million in 2006. While Canadians worked 265 MSF field assignments in 2007, the group avoids the common "development do-gooder" model in which wealthy Western white faces represent relief from military conflicts armed and sometimes directed by the West.

"Ninety per cent of the staff that we hire are local," says Gervan of the practice, which also helps stem the massive brain-drain from poor to rich countries.

Canadian government funding often forbids NGOs from using government money to pay salaries to locals, but because 84 per cent of MSF's budget comes from citizens, MSF can spend wherever it sees the greatest chance to help.

"It's a very practical decision," concludes Gervan. "There's absolutely no way we could do effective work in the communities where we need to be without having the support and the understanding of the local population. And also, we would make many, many, many more mistakes if it weren't for the insights and perspectives of local people." ▀

Bush's last hurrah: attack Pakistan

OPINION
DYER STRAIGHT
BY GWYNNE DYER
gwynne@vancouverweekly.com

The good news is that US President George W. Bush is not going to invade Iran when he leaves office. The bad news is that he's attacking Pakistan instead.

For years the White House has issued a just warning about the threat from Iran, at every opportunity accompanied by the threat that "all options are on the table." Iran didn't stop its alleged nuclear weapons program. Since we know Bush acted in the name of Iran's alleged nuclear weapons program, there is a good reason to worry that he might actually carry out his threat.

Late last year the US intelligence services deliberately undercut his effort for war against Iran by releasing a joint assessment that concluded that Tehran had stopped its nuclear weapons program in 2004. That killed Bush's hopes of getting the American public to back an attack on Iran, and even the prospect of getting Russia to go along with sanctions against the Iranians pretty well died after the intel report in Georgia in August.

So the White House has gone entirely silent on Iran: no more warnings, no more threats. But about two months ago, according to information that was leaked just last week, Bush authorized US military attacks against suspected supporters

of the Taliban and al-Qaeda on Pakistani soil—without the permission of the Pakistani government.

Pakistan is a US ally, even though the great majority of Pakistanis wish that it wasn't. There are few unbreakable rules in international affairs, but not attacking your ally is definitely one of them. Except if you are American, in which case it's okay, or so the White House appears to believe.

The latest incident, just after midnight on the morning of Sep 15, began when seven US helicopter gunships and two troop-carrying Chinook helicopters landed near the Pakistani border in the Afghan province of Pakhtia. US troops got out and tried to cross the border into Pakistan, presumably in search of some "terrorist" target.

According to local officials, Pakistani paramilitary troops manning a check-point fired into the air to warn off the Americans while local tribesmen took up defensive positions. On this occasion, the US soldiers stopped. With nobody around to stop them, however, another American ground force attacked a target in Pakistan's South Waziristan province on Sep 4 and, according to local witnesses, killed about 20 people, including women and children.

The local witnesses may be exaggerating, but the fact that American troops carried out an act of war on Pakistan's territory without informing Islamabad, let alone getting its permission, is not dis-

puted. And there have been other recent American attacks, involving missiles fired from the air at suspected terrorist targets, in which innocent Pakistani civilians have unquestionably been killed.

PAKISTAN'S ECONOMY is tottering, its new democracy is shaky and it hasn't done a very impressive job of keeping the Taliban supporters in the provinces bordering Afghanistan under control. (On the other hand, the United States hasn't done a very convincing job of beating the Taliban in Afghanistan, either.) But Pakistan is still a major regional power: it has twice as many people as Iran, and it definitely has nuclear weapons.

Using US troops in Pakistan without permission is simply begging for trouble. Last week the Pakistani army chief, General Ashfaq Kayani, warned that "the sovereignty and territorial integrity of the country will be defended at all cost. No external force is allowed to conduct operations inside Pakistan." The White House may be hoping that the newly elected president, Asif Ali Zardari, will be pliable enough to let such things happen, but even if he were, the Pakistani army simply would not allow it.

The new Bush policy is stupid and futile: how can using US troops on Pakistani soil do anything but drive more local people into the arms of the militants and turn the Pakistani government into America's enemy? But it is of a piece with the larger "Bush doctrine" which decrees that the best way to deal with terrorism

is to attack the countries where the terrorists live with military force.

The senior officers who now command the US armed forces should know that this is not just wrong but hugely counter-productive. They were all taught in staff college that the best way to counter terrorism is by police work, intelligence gathering and defensive security measures. Using military force just plays into the terrorists' hands. Indeed, it's the reaction that the terrorists are usually hoping for.

As part of their military education, American generals have even read the various memoirs, manuals and manifestos in which the leading practitioners of "urban guerrilla warfare" and international terrorism laid down their strategies—and they almost always wanted to get the other side's army involved in the fight against them. Senior US officers know that, and yet with a few brave exceptions who resigned, they have swallowed their professional pride and gone along with the Bush administration's unthinking belligerence.

There is one consolation. President Bush will be gone from office in four more months, so he probably doesn't have enough time left to turn Pakistan into a full-fledged enemy of the United States. ▽

Gwynne Dyer is a London-based independent journalist whose articles are published in 45 countries. His column appears each week in Vue Weekly.

TOP 10 RINGTONES

- 1) A Milli Lil Wayne
- 2) Whatever You Like T.I.
- 3) Disturbia Rihanna
- 4) I Kissed A Girl Katy Perry
- 5) When I Grow Up The Pussycat Dolls
- 6) Burnin' Up Jonas Brothers
- 7) Lollipop (Pop That Body) Three 6 Mafia
- 8) So What Pink
- 9) In The Ayer feat. WILL.i.Am Flo Rida
- 10) What You Got feat. Akon, Colby O'Donis

first DIBS
EXCLUSIVE RINGTONES
TEXT "DIBS" TO 4321 & HAVE 1ST DIBS
DELIVERED RIGHT TO YOUR
VIRGIN MOBILE PHONE!
THIS WEEK'S
FEATURE
ARTIST: **AKON**

RIGHT PLACE RIGHT TIME!

Axio
Real Estate



Axio
Real Estate

IMMEDIATE POSSESSION

Two condo fees • 100 sq ft • 20' rear parking pad
Call today! • **MOH \$725 biweekly**



Dead forest standing

Greenwashing a tar sands sacrifice zone

MACDONALD STAINSBY / oilsandstruth.org

The famous Hollywood movie *Dead Man Walking* made common parlance of the term for a person on death row leaving his cell for the last time, heading for execution. The person about to be executed will walk towards where they will take their last breath, and "dead man walking" is a term about those last steps.

The truly perverse thing about the situation is that the individuals being executed would otherwise likely live many more years, and have nothing physically wrong with them. The same can be said of a huge forested area in the middle portion of Alberta's vast Athabasca Region, south of the small Métis and First Nations community of Anzac.

Sadly, there is nothing at all unusual about seeing a large forested area in northern Alberta that is condemned—like the human being to be executed by the state—despite it being relatively healthy in its current form. To see an area condemned to obliteration in the near future is part and parcel of the largest industrial project in human history, the tar sands gigaproject, attempting to squeeze mock oil out of bitumen that gets extracted through various means.

One of the largest operations for the production of tar sands crude in Alberta is called the Long Lake Project, run by the joint venture of Opti-Nexen. This massive facility, a steam-assisted gravity drainage (SAGD) operation, is the only major production plant that also operates an on-site upgrader, where the tar-like bitumen is diluted and transformed into a mock crude before further shipping to a refinery

built by design to handle tar sands oil.

What is truly shocking about this operation? Several things. First, the operation openly boasts about the process it uses that makes it by far the dirtiest plant in operation. Climate-changing greenhouse gases are already produced in tar sands extraction at a rate three to four times higher than conventional oil. In the Long Lake Project it may as much as triple again. The reason is something that Opti-Nexen brags about, a "recycling" operation they dub "cogeneration," in which they burn off the waste (which they have named "Asphaltene") produced by the extraction process to power the plant and the upgrader. Burning this leftover gunk is the tar sands equivalent to a proposal many cities have seen to burn off their garbage to produce electricity. The level of pollution with climate-changing properties from this process are truly staggering.

All of this is taking place less than 10 kilometres from the community of Anzac, making Long Lake the closest plant in the Athabasca Region to a year-round human settlement (Suncor's Millennium Project Plant is approximately 12 kilometres as the crow flies from the Cree community of Fort MacKay). Throughout the entire tar sands region people already suffer from breathing ailments, such as emphysema and asthma, so the long-term impacts on the human health of the people of Anzac are frightening to contemplate.

The Long Lake Project will soon have a different, expanded name: Long Lake North. That's because Opti-Nexen has

already applied (but not yet seen approval) to construct the twin project, Long Lake South. This plant would more than double both the physical footprint as well as the production/emissions from the project. When it doubles, assuming it gets approved (this is, after all, Alberta), it will stretch almost the entire land south from the Long Lake North operation to the area where ConocoPhillips is working in a joint venture SAGD Project with Total called the Summit Project. One can drive along Secondary Highway 881 from where the current operations are and see nothing but condemned forests. Again, nothing new—but an eerie feeling to know that it is already becoming mere piles of sticks to be sold by Alberta-Pacific Forest Industries (Al-Pac), the largest forestry company operating in the tar sands region. This is also where it gets even more murky.

SUNCOR, NEXEN and Al-Pac are three of the worst offending companies as far as corporate profits and ecological destruction in the region. They are also all members of the Canadian Boreal Initiative. The CBI—a "partnership" of several investment corporations, resource extractors, forestry companies and First Nations organizations along with the most mainstream environmental organizations—gets the bulk of its funding through Ducks Unlimited Canada, who get their funding from Ducks Unlimited United States, who get their funding from the Pew Foundation, who get their funding from Sunoco (formerly Sun Oil), who refine tar sands crude from Alberta in Ohio, and soon

Philadelphia. Got that? Suncor, formerly a Pew family-owned company, maintains cordial and tight relations with Sunoco, which funnels money into the CBI.

Suncor is, along with Syncrude, the largest producer of tar sands oil through mining. Nexen, in their existing Long Lake plant run by "cogeneration," are the dirtiest producer of climate changing gases. Both are expanding, and both are very close to Indigenous communities whose residents have to breathe the air near these plants.

As the application procedure for a massive plant like Long Lake South is done by the tar sand producer—in this case, Opti and Nexen—Al-Pac effectively works as a contractor for these approved operations and faces far less regulations to get the timber they will sell on the same market as forestry companies operating in places like British Columbia. If a forestry company makes such an application in BC, it must show what it will do with the timber, what their plans are for "reforestation," and so on. In Alberta, it's a different matter and a much shorter route to production and clearcuts.

What on earth are these corporations doing funding and in partnership with a supposed "environmental" organization? It's a well-known, old strategy. Stop community-level organizing by pulling them into the dead end of "cooperation" with corporations who have as their only legal mandate to make the largest profits possible for their shareholders.

That one of the largest oil corporations in the United States—after moving to the more profitable sector "downstream" of refining—would want to protect their largest and expanding supplier should not come as a surprise. That Suncor, Nexen and Al-Pac would want to greenwash themselves while engaging in the most destructive projects on earth is hardly a surprise, either. What is a surprise is that they are doing so with very little scrutiny, and that their tar-sands-washed money

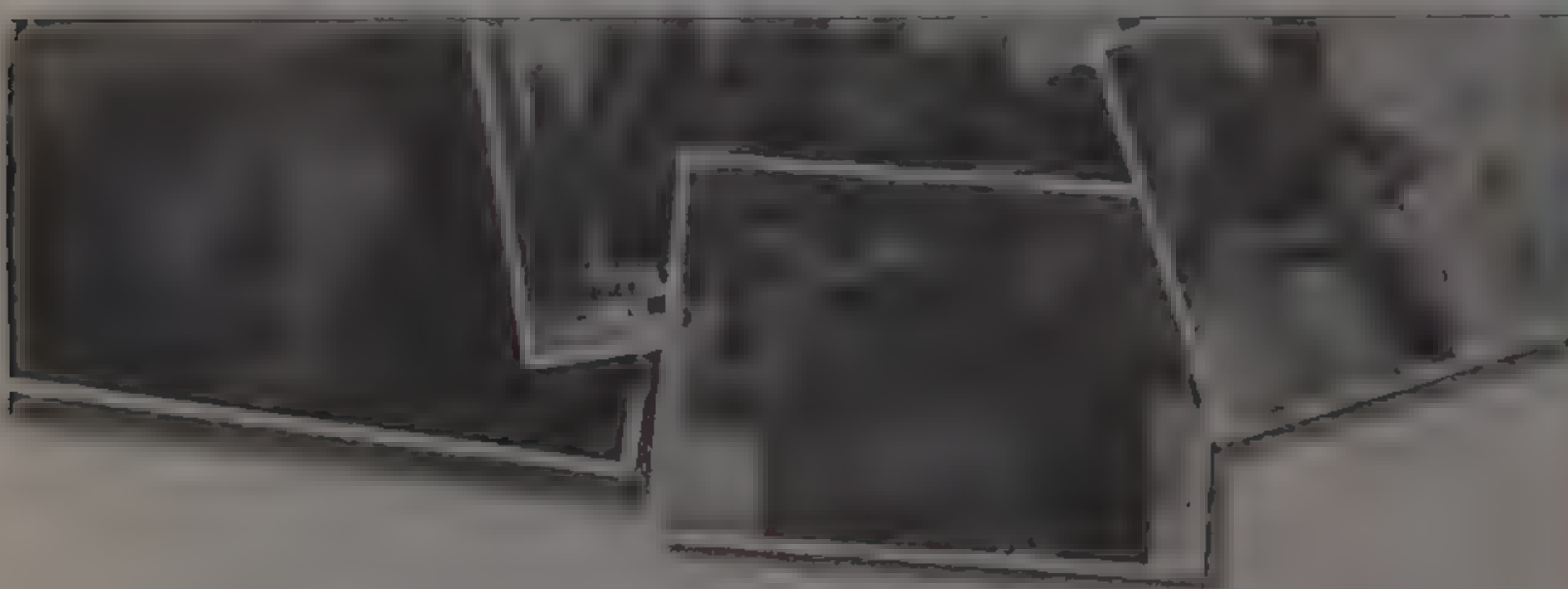
that seems designed to divert and decimate local organizing and keep Suncor and Nexen producing while Sunoco refines the product is serious cause for alarm. When the best "partners" involved are the worst possible destroyers of forests, rivers and the climate itself (not a small feat among tar sand producers) we need to question openly what the long-term plans are.

Having Suncor and Nexen involved directly is likely designed to allow them (should public outrage force some small reforms to placate the population) to be on the "inside track" as "innovators" when regulatory changes are made down the line.

The Pew/Sunoco funded CBI has already got a plan called the "Protected Areas Strategy," which would earmark land further to the north—which the industry does not want to develop—for protection. If there is no industrial value to developing an area of forest, there is no need whatever to declare it a "park" since it will stand intact regardless. Yet this is precisely the strategy being put forth by the CBI.

Meanwhile, Opti-Nexen will soon want to hire Al-Pac to decimate the "dead forest standing" south of Anzac. Health will continue to spiral downwards in the community. Production when Long Lake South is operational will go up to 140 000 barrels a day of this dirtiest of all crudes. The question is what forum people who want to end this madness choose to work with. Will it also be this group of corporate sponsors drenched in tar sands oil, or will a truly independent politics emerge amongst people across Alberta, and especially within it's Indigenous communities who—as always—are first in line to die as a result of ineffective resistance? ♥

Macdonald Stainsby is a social justice activist, writer and coordinator of the website oilsandstruth.org.



Travel CUTS is Canada's full service travel agency that specializes in student and faculty travel at great prices.

- Flights Everywhere
- Reading Week/Spring Break Trips
- Sun Packages & All Inclusives
- Adventure Travel & Tours
- Rail & Bus Passes Worldwide
- Group Travel Specialists
- SWAP Working Holidays in 13 Countries
- Language Courses in 50 Countries
- ISIC - Student Discount Cards
- Low-Priced Insurance

Travel CUTS is owned by Canadian Student Associations

U of A, SUB 780-492-2192
10129 - 124 St., #201 780-488-8487

TRAVEL CUTS
Canada's Student Travel Experts

Teddy's

11361 JASPER AVE
FREE PARKING BEHIND BUILDING

FOR RESERVATIONS CALL
488-0984
SEE OUR ENTIRE MENU AT TEDDY'S CA

yoga
EDMONTON YOGA STUDIO

tel 451.8131
12039 - 127 Street
www.edmontonyogastudio.com

"I finally said goodbye to fatty long distance and roly poly roaming charges."



**Nationwide Talk & Text
Combo Contains**

No Long Distance Charges on All Calls
Within Canada¹

Unlimited Messaging (Text and Picture)²

Up to 250 Nationwide Anytime Minutes

7pm Nationwide Evenings & Weekends³

\$45

Per Month

koodomobile.com

Koodo
mobile™

Good call

50%

FUTURE SHOP

LONDON
DRUGS

the BAICK

WAL-MART

Zellers

(1) Local anytime minutes apply (2) Unlimited messaging includes text and picture messages (3) Unlimited nationwide anytime minutes from 7pm to 6am Monday through Thursday and from 7pm Friday to 6am Monday (4) Taxes and fees apply. © 2008 Koodo Mobile

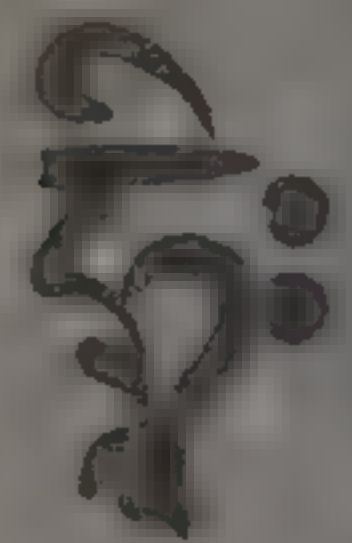
HIS EMINENCE AYANG RINPOCHE

Returns
to Bastow

THE PHOWA TEACHINGS

A Powerful 9 Day Retreat

Strathcona Centre
Community League
10139-86 Avenue



WORLD TOUR 2008
OCTOBER
12th-20th, 2008

PUBLIC TALK
AN INTRODUCTION
TO PHOWA
OCTOBER 12, 7:30 PM
COST BY DONATION

To pre-register or for further information
call 780-451-7964 or email metaweave@shaw.ca

The Towel Trick

GAMES | INFINITE LIVES

DAVID ZERVO
infiniteives@vuwweekly.com

I stood there turning my copy of *Viva Pinata*, still cello-wrapped, over and over in my hands, considering; a pleasant, clear afternoon in the last of the summer-time glimmering, the place to myself for a few hours ... did I really want to spend this time with my face in a screen, trying to find things to say about the world of Microsoft's collectible, candy-filled paper-mâché party mascots?

Against my better instinct I unwrapped the package and threw the disc into my 360. For a minute or two everything was normal—as normal as a cartoon witch-doctor making threats can be—and then it started to stutter, and then it froze fully, and then it blanked out, and then the drive started making little *erk-erk-erk* noises, and then it happened.

Red Ring of Death.

Legendary triple-LED harbinger of a terminally fucked Xbox, a shining eye of evil crimson glaring out from the once-friendly face of my machine. I'd heard of this happening—who hasn't? The RROD is endlessly bitched, moaned and laughed about, the nightmare bogey for 360 owners and go-to insult ammunition for Sony fanboys and Microsoft haters—but I'd figured that after three-odd years of hard use, if my Box was going to fail it'd have done it by now. I thought I was in the clear ... invincible ... immortal.

But now the RROD was telling me different. With a brick of a 360 on my hands, I panicked—*Fallout 3* drops next month, and I absolutely must be able to play it—and like any panicked 21st-century, I ran straight into the comforting arms of Mother Google. How to fix red ring of death. First result: a video of some anonymous dude demonstrating something called the Towel Trick.

I watched with great interest. Basically, you disconnect everything but the 360's power cable, wrap it up in a triple layer of towels and power it on, leave it to bake in its own waste heat for 20 minutes or so, unwrap, cool down and voila: the light is green, the Box is clean. The guy claims to have done this multiple times.

Now, I usually believe everything I read on the Internet completely uncritically, but this apparent solution ran so counter to everything I thought I knew about how electronic devices work and how they might be helped or harmed that I actually did a half-assed bit of duly diligent second-opinion gathering and uncovered another video, this one by Cheapy D of



cheapassgamer.com, about as respectable a voice as one can hope for in the relentlessly idiotic yammersphere of the online gaming community. Cheapy seemed to be down with the Towel Trick—he gained cred points by soberly suggesting that a fire extinguisher be handy for the proceedings—so I figured, well, sure, I'll fix my Xbox by cooking the living shit out of it! It's not like it could get more broken.

But, towels? No; there's something so ... depressingly suburban about the towels. This voodoo had to be special, even mystical; it had to be aesthetically valid ... and besides, I'd never get our nice towels folded properly again. So, I got out this thick wool blanket I have, the one with the sort of Aztec-looking motif. Much sentimental and spiritual value; my parents had it as a wall hanging through most of my childhood, a brown-and-tan pagan god looming over the entryway to our Catholic home. In this I swaddled my Box, leaving it to roast up and make its own gravy.

Pacing, pacing, pacing ... like somebody in a hospital drama walking the corridor outside the fateful ER. Twenty-five minutes is an eternity when there's a loved one on the table. I smoked a bowl, tried to stay chill in the summer sunshine, glanced at a crinkled, crispy copy of *The Believer* that got left out in the rain but couldn't focus on the words. Was I dooming my machine? Was I dooming myself ... should I be in there, hovering with the fire extinguisher? Visions of smouldering wool igniting 100-year-old house timbers, a depressing headstone: 1973 - 2008 HE DIED AN IDIOT. A billion years later, the kitchen timer bleeps.

UNWRAPPING THE MACHINE. I actually get goosebumps: the fucker is hot. Like

fresh bread, and the blanket's got that cozy fresh-outta-the dryer feeling; I snuggle up and wait while my 360 cools down, feeling its warmth rising up into my face carrying its whiff of overheated microprocessors and off-gassing plastics, a post-post-post-modern smudge ceremony. I thought about chanting, but none of the litanies of the videogame canon seemed appropriate—except maybe *Altered Beast's* "Rise from your grave!" which I discarded as being simply too literal. Silently, I watched and waited.

The moment of truth: hard drive and wireless adapter re-attached, AV cables back in their sockets, nudge the power button with crossed fingers, and ... GREEN! Not since the first time I powered up my 360 have I been so happy and excited to hear that weirdly aggressive sci-fi startup sound—BWWOMMMMM! Yes! Towel Trick, I love you!

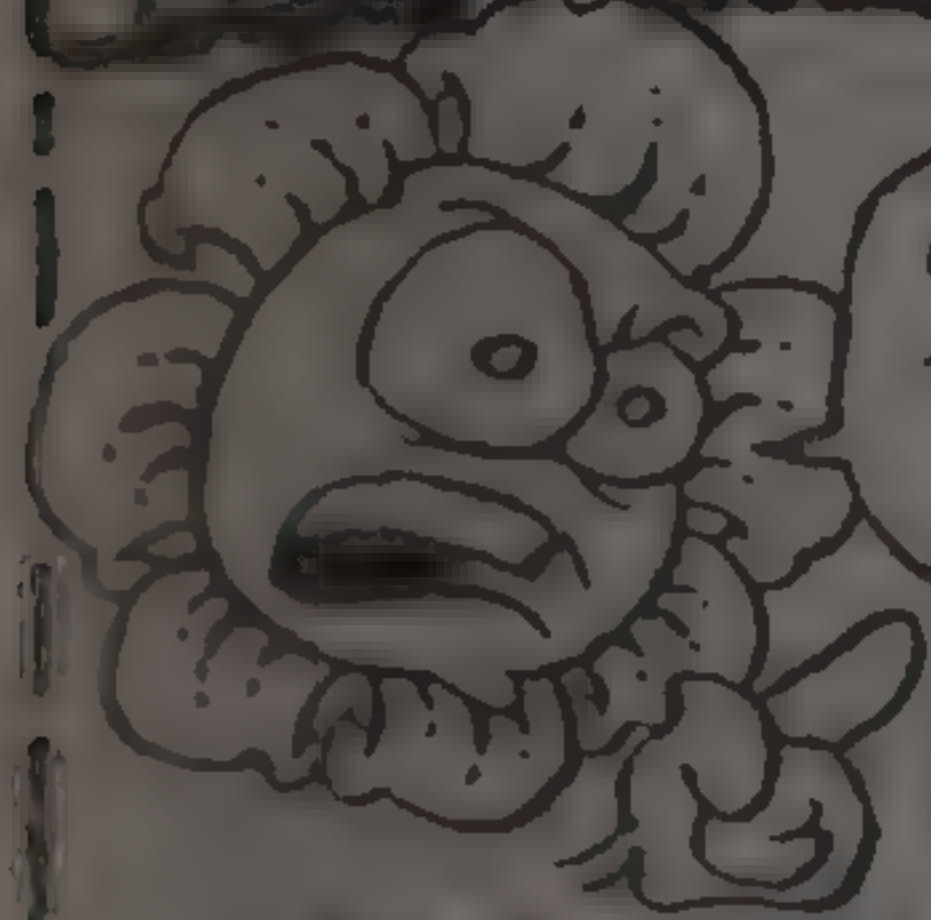
Knowing that the trick actually works, the once-mystical mind gropes backwards for logical, scientific reasons why it works oh, well, obviously the overheating must somehow ... uh ... fool, or reset, some kind of ... temperature sensor? Or, like maybe some solder softens somewhere and something gets ... fixed, or moved somehow ... or something? Whatever; fuck it. The fact is, against all reasonable expectation or rational explanation, wrapping your Red-Ringed Xbox 360 in a triple layer of insulating fabric and letting it fry itself beyond its rated operational temperature somehow makes the problem go away long enough to play more videogames. And, in the long tradition of "turn it off and then on again really quickly," "blow on the cartridge contacts," and "lick the disc," that's all that really matters. ▀

- 30 Gaming PC's
- Lounge/Area w/ Snacks & Drinks
- Regular Tournaments & Game Nights

WWW.APGAMING.COM

(Box 360 Red Ring of Death)
Retro Gaming Arcade
showcases of the
latest gaming tech

BOB'S QUICK GUIDE • WHAT'S A HADRON? YOU IDIOTS



WITH ALL THE YABBER ABOUT THE LARGE HADRON COLLIDER THERE'S A DISTINCT LACK OF KNOWLEDGE OF WHAT A HADRON IS. HERE THEN IS A QUICK GUIDE, YOU IGNORANT MORONS.

FIRST, ALL PARTICLES FALL INTO ONE OF TWO GROUPS:

BOSONS

- integer spin
- obey Bose-Einstein statistics
- "play nice," i.e. do not obey Pauli exclusion principle; many may occupy a given quantum state

EXAMPLES

- force-carrying particles
↳ photons, gluons, W & Z bosons
- carbon-12 nuclei (huh?)
- helium-4 atoms (what???)

FERMIONS

- half-integer spin
- obey Fermi-Dirac statistics
- "don't play nice," i.e. obey Pauli exclusion principle; only one may occupy a given quantum state

EXAMPLES

- quarks
- electrons
- protons (made of quarks)
- neutrons (made of quarks)

THEN WE GOT YER BASIC CONSTITUENTS OF MATTER...

LEPTONS

- non-quark, non-force-carrying elementary particles

EXAMPLES

- electrons
- tau neutrinos

QUARKS

- quarks
- which are quarks

EXAMPLES

- quarks

WHOOPS!

LOOKS LIKE WE DIDN'T GET TO HADRONS!

MAYBE NEXT TIME!

UNWELCOME EDUCATION product

CANADIAN SKI PATROL SYSTEM



LOOKING FOR
SKIERS, SNOWBOARDERS,
TELEMARK & NORDIC SKIERS
AGES 18+

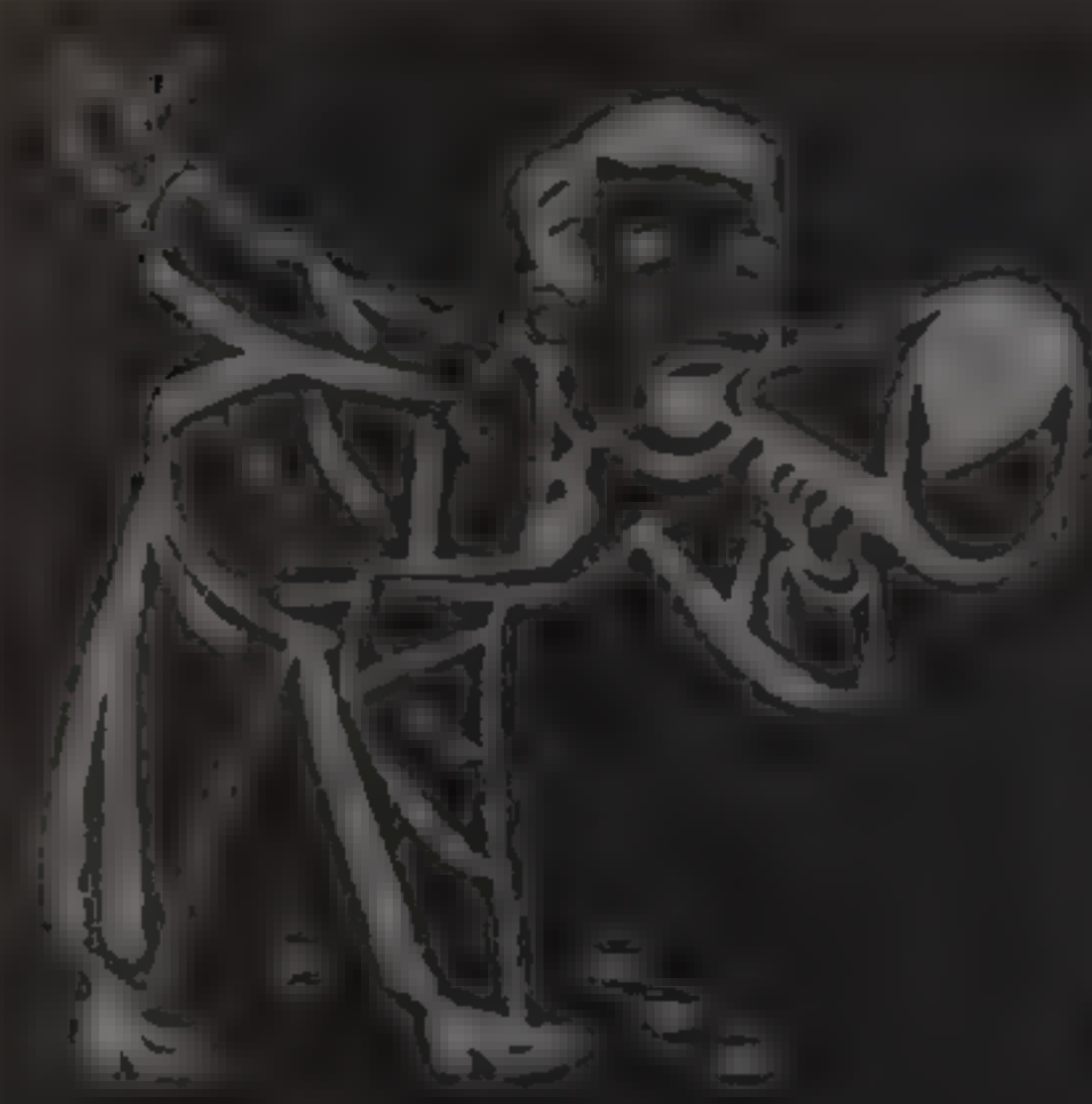
ALSO LOOKING FOR
JUNIOR SAFETY PATROL
AGES 13 TO 17

FIRST AID TRAINING STARTS
October 7, 2008

More information please contact us at
info@cspsedmonton.ca or call us at
429-CSPS (2777)

Information Session
hosted on Wednesday
September 24, 2008
starting at 7:00pm

Location is
Coast Edmonton Plaza
10155 105 Street in the Glenora Room.



WAKE UP!

Don't be bullied by the banks!

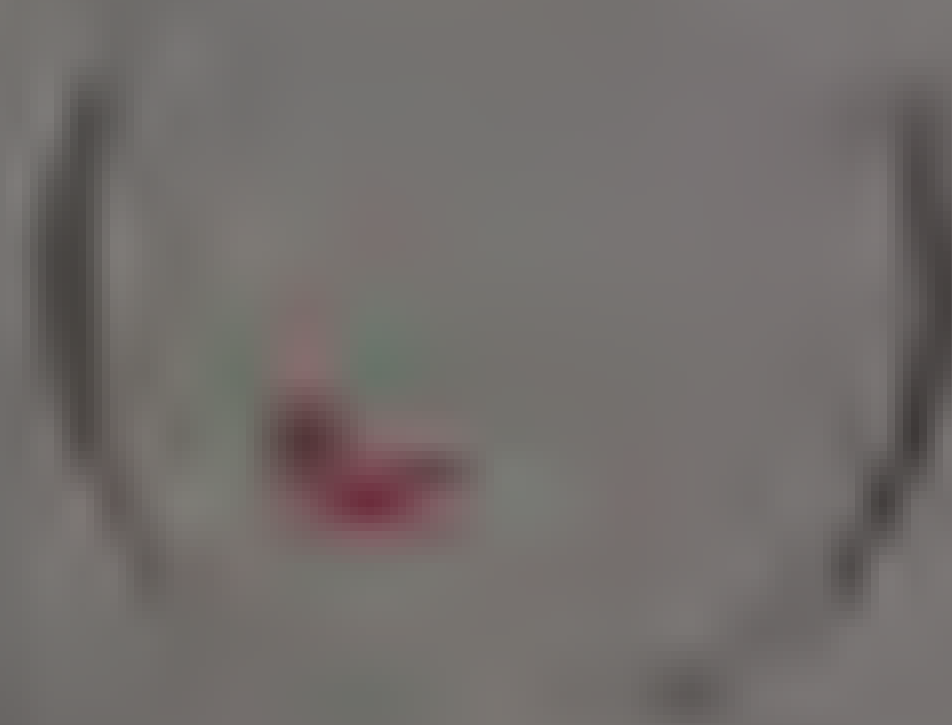
Choose someone who will help guide you
and your investments into the future.

G

Volunteer.

Meet new people.

Connect to community.



To learn more about finding the volunteer opportunity that is right for you, visit:

volunteeredmonton.com

It's Edmonton's volunteer information source and it's all on-line.

Wokking hard

Edmonton's own Wok Box is set to take over the country

SHARMAN HNATIUK / sherman@vancouverweekly.com

Born in Edmonton, Wok Box has come up with a simple idea that is selling like wildfire across the country. The product is an Asian fusion of market fresh, healthy food, cooked in 90 seconds. While Asian fusion food, which has been stereotyped in the greasy and fried variety, Wok Box offers a number of Asian takeaway dishes cooked quickly in front of your eyes, a concept that has taken off quickly: what started as a unique take-away option downtown on Jasper Ave and 101 Street four years ago has since turned into a franchise that will have locations opening coast to coast by October 2008.

I recently sat down with Wok Box founder Christian Bullock at the newest location in Edmonton at Jasper Ave and 112 Street. The stone floors, plasma televisions on the walls and general décor of the restaurant feels more like an extension of Joey's next door than a fast food restaurant. It's all part of the plan, explains Bullock. "We want to bring the atmosphere of full service to our quick service concept," he says. "We're competing with Extreme Pita or Tokyo Express, and we want take quick service to the next level with our commitment to

CHAIN GANG
WOK BOX
BULLOCK

quality and attention to décor." There are now 10 Wok Box locations open in Edmonton and the surrounding area, with 25 in total across Canada. In October, woks will start sizzling at new locations in Halifax and Victoria, and by Christmas there will be 35 restaurants in all, including one in the United States. Bullock attributes the success and growth of the chain to both their systems and their food

WOK BOX specializes in fusion cooking, the art of mixing ingredients and preparation styles from different countries and cultures into a unique dish of flavour. Asian fusion has resulted in a trendy way to combine the flavours, sauces, spices and noodles popular throughout Asia. Wok Box mixes eastern flavour with North American familiarity. While some of us enjoy checking out some back alley Vietnamese restaurant in Edmonton, there are plenty among us who aren't so adventurous, preferring



a more familiar environment. Wok Box encourages patrons by providing an open kitchen where people can watch their meals being made, and can rest assured that the vegetables, meats and sauces are of the best quality. "We use top quality veggie, 100 per cent chicken [no pieces with bones], and Alberta black angus beef," explains Bullock. In comparison to some of their competitors, they're a healthy choice in the market. They also offer clients a low-carb option you can hold the rice or noodles and

double the veggies at no extra cost. Offering a healthy alternative to traditional fast food, Wok Box is catering to a westernized Asian palate. The menu is composed of Vietnamese, Cambodian, Chinese, Malaysian, Mongolian, Japanese, Thai, Indian and Singapore dishes with a Canadian flavour that appeals to a wide range of patrons. From aromatic to spicy, Wok Box has cornered the market on the quick Asian fusion experience, and by changing their menu every six months, Bullock believes they will remain competitive in the market because they can adjust and

stay popular to changing trends. They also have shareable options with menu choices similar to a Chinese restaurant—a Wok Box version of beef and broccoli, sweet and sour chicken and chow mein. This menu option is ideal for families looking for quick, healthy dinner choice with enough variety to please the whole family. **I CAN TELL YOU** that the Pad Thai I had on the streets in Bangkok for the equivalent of 50 cents can't be beat.

Dinner is Served

Come back for breakfast and lunch at

Ricky's

ALL DAY GRILL

Breakfast	7:00 am - 11:00 am
Lunch	11:00 am - 3:00 pm
Dinner	3:00 pm - 10:00 pm
Happy Hour	3:00 pm - 6:00 pm



I ate the whole thing

Bob's Red Mill Baking book manages to be nutritious and delicious

JAN MOSTYN / jm@vuwweekly.com

If you've ever wandered into a health food store, it would be pretty hard not to have spotted the little plastic packages with the yellow labels that read "Bob's Red Mill" in big red letters across the top. There's even a picture of good old Bob himself, looking positively dapper with his snowy white beard and jaunty little cap.

As charming as the outside of these little packages are, it's really what's on the inside that counts. Stuffed with almost every type of whole grain product imaginable, they are a pleasure for all of us nutrition nuts out there.

Each handy little package contains a particular type of whole grain product, some you've probably heard of (rolled oats, whole wheat flour) and

COOKBOOK

BOB'S RED MILL BAKING BOOK
BY JOHN ETTINGER, BOB'S RED MILL
RUNNING PRESS, 496 PP, \$36

some you might not have (quinoa, black bean flour). Being a dedicated consumer of some of Bob's products, I was thrilled when I recently spotted Bob's friendly, bespectacled face and the signature Red Mill writing staring up at me while spending some quality time at one of my favourite bookstores. Upon closer inspection I discovered that it was a baking book, aptly titled *Bob's Red Mill Baking Book*. Now, the rational person inside of me knows that this is a marketing ploy, one that is designed

to deliciously entice you to buy even more of Bob's products. But the baking/whole grain fanatic inside me just didn't care: more power to Bob if you ask me

LATER THAT NIGHT I curled up on the couch and settled in for a compelling read. The best part of the book, in my humble opinion, is the recipes—over 400 tempting, tantalizing, doable recipes. But *Bob's Red Mill Baking Book* isn't just about the recipes. Before launching into all the culinary possibilities, Bob gives us a little history lesson: who they are, what they are all about, how they got there, and why their whole grains are the very best. Marketing again, yes, but interesting and convincing nonetheless

CONTAINS THE NEXT PAGE

THURSDAYS
MOLSON WING NIGHT
11-12PM
LADIES MARTINI NIGHT
12PM-12PM
KARAOKE
EVERY SATURDAY
12PM-12PM

**GOOD FRIENDS, GREAT FOOD
AND DRINK SPECIALS TO BOOT!**

LOOK FOR LOCAL HEROES IN THE ENTERTAINMENT BOOK

**Fort Saskatchewan
Lakeview Inn & Suites**
10115-82nd Ave | P: 453-7888

monday, night
\$15 WING NIGHT

**COME IN FOR OUR
NEW AND IMPROVED
OPEN MIC NIGHT JAM!**
WITH **ROBB ANGUS**
(The Wheat Poet)
ON SUNDAY NIGHTS!

UPCOMING SHOWS!

Thu, Sept 18th
CLOSE ATTENTION

Fri, Sept 19th
**HAPPY HOUR W/
CHRIS WYNTERS**

Wed, Sept 24th
PARAMEDIC

Thu, Sept 25th
SMOOTH RIDE

10610-82 Ave. | 453-6750
www.o-byrnes.com

11642 104 Avenue
Oliver Square
(near London Drugs)
Tel: 780-453-3956

Organic Handcrafted Products

Organic Whole Grain Products
made from Spelt, Kamut, Rye, and Brown Rice Flour

Organic Special Diet Goods:
Gluten Free Breads and Sweets, Yeast Free, Sugar Free,
Wheat Free and Vegan Products

Organic European Bakery Products:
Quiches, Sour Dough Breads, Croissants, Cakes, Strudels
etc

Starting September 15th, Hot lunches available.

Sandwiches

Pizza

Soups

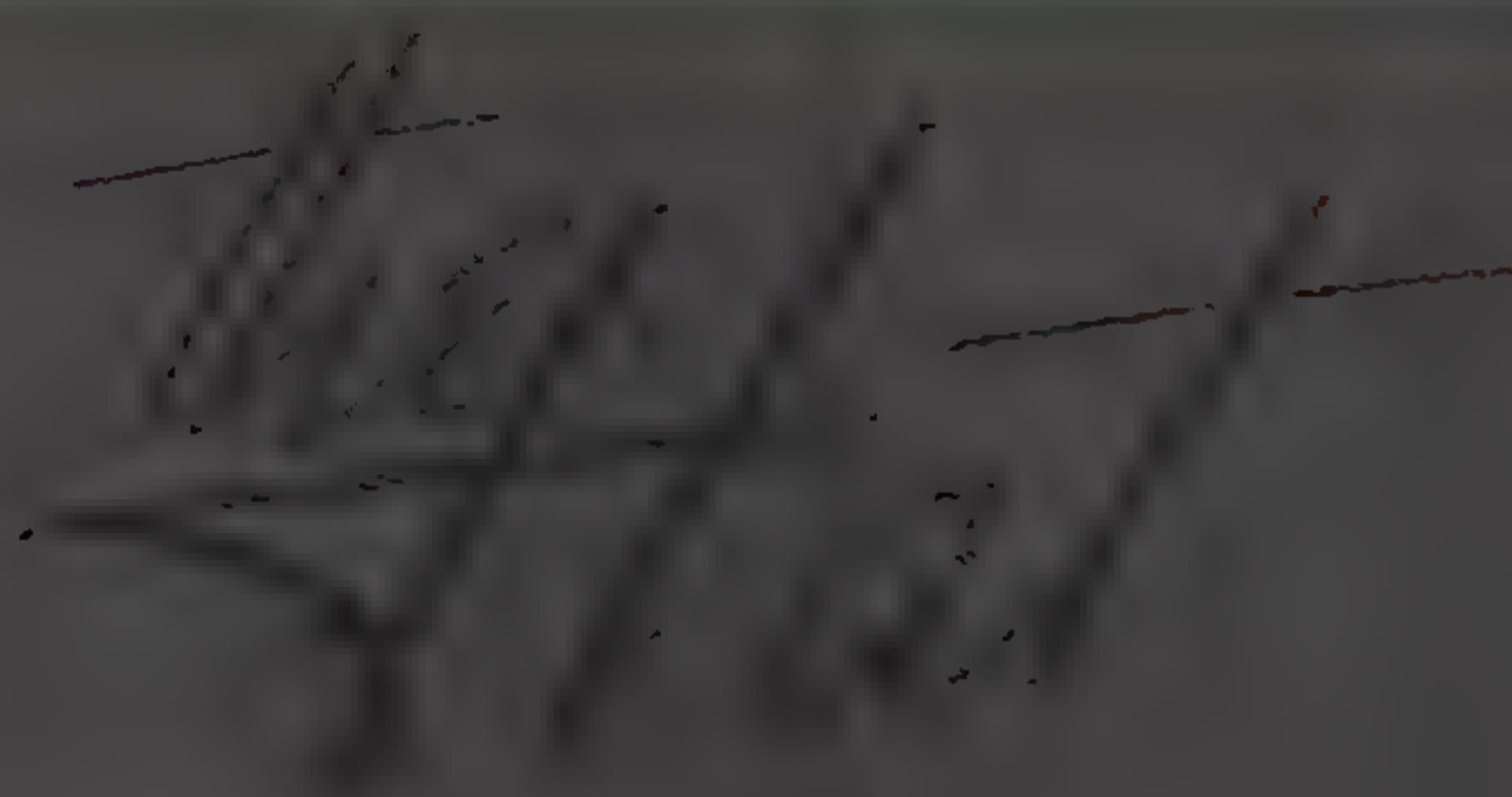
At Bread and Onion Whole Grain Bakery, our goal is to improve the lives of our customers with delicious and educational products that encourage health and wellbeing.



OPEN FOR LUNCH

UNIQUE PRIVATE DINING EXPERIENCE

EDMONTON
1090 JASPER AVENUE
(780) 990-0123



The Hat

Edmonton
10251 Jasper Ave
(780) 990-0123

The Hat Resto-Pub 10251 Jasper ave

BOB'S RED MILL

CONTINUED FROM PAGE 18

There's also a pretty extensive, easy-to-read but interesting section devoted to "Bob's Red Mill Grain Primer." It briefly discusses the anatomy of a grain—what a grain is made up of and what makes a grain a "whole grain." This is stuff we should already know, but evidently not enough of us do. Then it launches into "Bob's Red Mill Grains from A to Z": basically, some history of the grain, why it's good for you, and what types of cooking and baking it works best in. It's really not dry and boring; I just make it sound like it is. Millet, for example, was once used almost solely as birdseed, is a good source of iron, potassium and protein and is easy to digest. It's gluten-free, works very well in muffins and quick breads, and, according to Bob, may reduce the frequency of migraines and the severity of asthma. Bet you didn't know that.

As fascinating as some of this section is (you can skip it if you must), the recipes themselves really are the highlight. It appears that everything that you currently bake can also be baked with whole grains: not only will the end result be healthier, this cookbook is out to convince you that they can be just as delicious, if not more

so. Now, I already tend to bake a lot with whole grains: muffins at my house rarely contain white flour, cookies usually contain a grain or two of some sort and pancakes are always a concoction of numerous whole grains and flours. But what I liked about this book was that it highlighted which grains worked best in what, and then gave a bunch of tantalizing options.

The chapters are broken down into different sections, from yeast breads, rolls and sourdough, to quick breads, muffins, biscuits and scones, to flatbreads, focaccia, crackers and pizza, as well as pies, tarts, cobblers and crisps, a section on cookies and, finally, cakes. As I flipped from page to page, there was more and more that I wanted to try. But this is definitely a "reading" cookbook; there are no glossy pictures (actually, no pictures at all) to catch your eye. Don't groan; it's really not that much of a hardship and the recipe names, along with a quick glance at the recipe, pretty much tell you all you need to know. They inspired me anyway.

I MADE A QUICK TRIP to the grocery store (some of Bob's products can be found at Save On Foods, Safeway and Sobeys) the next day to pick up some of the grains that I needed but weren't already lurking in my freezer, and the

experimenting began.

Commeal Raspberry Muffins were followed by Dried Cherry Spelt Scones (only I made them with dried straw berries instead). In quick succession came the Mixed Grains Cocoa Cake and then Spelt Pizza Dough. There were clouds of black bean and spelt flour hovering in the air and mound of triticate flakes and rolled oats on the kitchen counter for days on end.

The muffins were a resounding success; hearty and utterly delicious. The spelt scones, while yummy, were a bit too dense and crumbly for my liking but with a little bit of tinkering could be perfect. The cake was a healthier version of a good coffee cake and the pizza crust was a definite keeper; some things just taste a whole lot better when made with whole grains.

This is a great cookbook and Bob proves to be a worthwhile companion to keep around. The recipes are fairly simple, the results are usually delicious, and everything is so much better for you than baking with the nutritionally void bleached white flour. If nothing else, it will give you great ideas on how to incorporate some whole grains into a few of your favourite recipes. Now, if you'll excuse me, I'm off to try the Chocolate Strawberry Tart, or maybe the Apple-Cinnamon Deep Dish Pancake ... ▽

WOK BOX

CONTINUED FROM PAGE 18

but the Wok Box version hits the spot and is definitely cheaper than the price of a flight to Thailand.

"Are we the most authentic Pad Thai in Edmonton?" asks Bullock. "No. But do we have the best quality of ingredients? Yes." While the original location made all of the sauces in-house, Wok Box now uses an outside company that makes their exclusive sauces, which helps to create consistency among locations.

By bringing a lot of the flavours of Asia to customers they can appeal to

a more diverse crowd, a concept that is winning the support of land developers. "We are getting great real estate space in new developments because we're a one-stop shop," says Bullock. Thanks to a versatile menu, Wok Box is more attractive in some markets than distinct Chinese, Japanese or Vietnamese restaurants. They're opening a new location in Terwilliger, a location that required beating out 22 other bidders.

Wok Box is certainly busy building links in the chain. There are 10 to 15 restaurants in BC opening in the next six months, and they have a big push planned for Ontario and Québec next year. They had a great response to their

first US opening this year and have 10 deals signed for 2009 openings in the western United States. Confident in the product, the brand, and increased popularity, Wok Box could have 250 stores in Canada in the next five years.

While I was surprised by their growth expectations, Bullock takes it in stride.

"Wherever you're hungry, we'll find you," he laughs.

If the continued popularity of the original location and the rotating door of customers that flooded into their newest location are any indication of their success, Wok Box certainly has the philosophy, the product and the brand to be a successful franchise. ▽



Tao's

11361 JASPER AVE
FRESH, BAKING, GRILLING, BOILING

FOR RESERVATIONS CALL
488-0984

SHERBROOKE LIQUOR

500 DIFFERENT BRANDS OF BEER!

Just a part of why we're Edmonton's 2008 LIQUOR STORE OF THE YEAR.

Wine Tasting every Wednesday from 4 til 8 pm

11819 ST. ALBERT TRAIL NW, EDMONTON
(780) 488-1571

Quiet nights in Jasper

WINES | NICE LEGS

...away on business is not as much as it used to be. As the trip goes by, I get to get home to see my kids. Fortunately, there is one upside: beautiful meals out accompanied by new wines and a tremendous amount of silence.

As I sat in Andy's Bistro in Jasper, I still missed my kids, but I looked forward to the concept of enjoying my food instead of inhaling it. That evening, I rose from my table to examine their "wine list": I emphasize it as they have no proper wine list, but instead line the bottles up on the bar, price tags dangling from each. It's a decent grouping of wines sourced from Jasper Liquor store next door, which turns out to be quite the advantage: having the store next door enables Andy's to have a non-existent cellar, as they replace each sold bottle from the shelves of the store. Low overhead also means reasonable wine mark-ups.

The first night—I ate at Andy's both nights I was in Jasper—I chose an Oriel "Jasper" Pinot Noir 2006 (\$47). This wine is carried both for its quality and for its name. The story I heard on this wine is that the owner of the winery has purchased a winery in California, France and Italy and named each Oriel, his name. Each winery has its own wine-maker and distinctiveness. The Jasper product, which is made in Sonoma Coast, was very nice.

When I first opened this light cherry red wine, I found its nose to be light with a hint of spice and some raspberry—at risk of sounding pretentious, I thought it quite whimsical. The flavours were very nice with a well rounded, consistent body that evolved very well through the taste, offering a different structure and fruit at each point. The reasonable tannins helped give the wine

some backbone that had it hold up well against my rich frog-leg appetizers and venison tenderloin entrée (both excellent, by the way). Overall, a very nice wine at a reasonable price.

THE NEXT NIGHT I selected a Heitz Cellar Cabernet Sauvignon 2002 (\$77). This deep, inky red wine's nose was rich and tannin laden. It was strong but not overpowering and had little fruit evident.

When I first tasted the wine, I found it had subtle flavours and fruit but never seemed to rise to the occasion. Still, the body had some girth and held up very

well against my bacon wrapped scallops. It finally began to open up and become something interesting when I tasted it with my incredibly rich lamb shank. At this point, the wine began to open and the richness popped. The fruit opened but the wine was more inky in its flavours, which seemed to ooze over the palate.

This wine seemed far better suited to accompany a rich meal than be served on its own. But it still was very nice in time.

However, of the two wines, I enjoyed the Oriel much more and found it more up to the task of both being consumed alone and being paired with food.

Now it's back to spaghetti and meat sauce! ▽



SAPPORO SUSHI

freshness & simplicity since 1997

12924-97 ST, EDM
TEL: 478-8612

Mon, Wed, Thurs	11:00am - 2:30pm 4:30pm - 9:00pm
Friday	11:00am - 2:30pm 4:30pm - 9:30pm
Saturday	12:00pm - 9:30pm
Sunday	12:00pm - 9:00pm

CHEF VICTOR

Now hiring full time experienced sushi chef
part time kitchen; sushi helpers

Vegetarian and Vegan Choices Every Day!

Plus check out the awesome
Vegetarian Vibrations Buffet
The Last Tuesday of Each Month!

Voted Edmonton's best African restaurant

9920-82 Ave langanoskies.com 432-3334

the Wine Cellar

FINE WINES & ACCESSORIES

ALBERTA'S LARGEST SELECTION OF
BORDEAUX, BURGUNDY,
PREMIUM ITALIAN AND RARE
CALIFORNIA WINES

WWW.THEWINECELLAR.AB.CA
WELLFARGTELUSPLANET.NET

SERVING EDMONTON SINCE 1985
12421 - 102 AVE.
(780) 488-9463

Sofra

AUTHENTIC TURKISH CUISINE

Open Tuesday to Sunday for dinner at 5 pm

Please phone for Reservations

10345-106 St • 423-3044

YOGA
EDMONTON YOGA STUDIO

Hatha, Vinyasa, Ashtanga

tel 451.8131
12039 - 127 Street
www.edmontonyogastudio.com

four rooms

restaurant and lounge

Edmonton City Centre
102 Ave. & 100th St.
780-126-1RMS (4767)

THURS - SAT. SEPT 18 - 20

Course Dawson

Winner!
Best Pre-Theatre Restaurant (Indie)

Print without borders

Edmonton Print International brings a world of art to our door

MARY CHRISTA O'KEEFE / marychrista@vueweekly.com

Look at everything going on in filmmaking, and the relationship the public has with it," veteran printmaker Walter Jule offers. "When a film festival happens, anywhere in the world, all kinds of people come out for it—even if they don't know how films are technically put together. When you see a good film festival, you see how film talks about the human condition; you see spectacle; you see intimacy; —you're not sitting there wondering how films are made or thinking about conceptual dogma, but absorbing their messages."

Jule adds, fervently, "It's a good analogy for what we want for EPI; what we think EPI could be."

There are high hopes for **Edmonton Print International 2008**, and with good reason. It's a cliché used to exhaustion in this city—a mid-sized regional centre with cosmopolitan ambitions, insecure of its boomtown status, dying to be perceived as having taste and consequence rather than simply the sheer splendid fortune of sitting atop a pile of oil money—but Jule and his colleagues are genuinely bringing us something "world-class" with the inaugural EPI, a landmark that reflects almost four decades of foundation laying.

It's almost perverse that of the stuff we slap the label on, it rarely sticks to what we're actually noted for on the global stage. Edmonton's recognized in art destinations as far away as Europe and Asia as a producer of strong print-work and printmakers. When someone

COVER

THU, SEP 25 - FRI, OCT 17
EDMONTON PRINT INTERNATIONAL 2008
VARIOUS VENUES, VARIOUS TIMES
VISIT EDMONTONPRINTINTERNATIONAL.ORG FOR MORE DETAILS



in Poland or Japan talks about "Canadian" print, there's a better-than-decent

chance they mean Edmonton. Locally, we have wonderful artists working across all kinds of media, but no single medium is as consistently and steadfastly excellent and capable of holding its own on the contemporary international art scene as Edmontonian printmaking.

And that's in no small way due to the distinguished Jule, one of the founders of the U of A print department in 1970, where he remains professor emeritus. The artist lovingly built up the program through the years, travelling nationally and abroad to symposia and competitions (where he often spoke, showed and was showered with awards), nurturing our ties with the global community and recruiting students, artists-in-residence and educators to learn from and with him

TODAY, the U of A has two generations of Edmonton-educated printmakers teaching the new ones, and graduates dispersed around the world. Instructors like Liz Ingram and Sean Caulfield are award-winning artists themselves, and the department's technicians are just as accomplished, two of them having launched SNAP (the Society of North-

ern Alberta Print Artists), the nexus of print in Edmonton outside of academia, in 1982. SNAP broadened the medium's reach and appeal, providing a place for artists to access equipment and facilities and gallery, and acts as a public ambassador for printmaking, hosting workshops, classes, and happenings.

Once print was well-rooted here and we'd developed our reputation beyond, Jule turned his attention towards events that signaled the maturity and vibrancy of the community. In 1997, he organized a symposium at the University and with the partnership of SNAP, "SITElines: Printmaking and Image Culture," which drew international participants and was lauded in the wider print and art worlds as an influential gathering. In 2002, Jule worked with SNAP on their first international print competition, "True North."

These successful predecessors beat the path for EPI, which has a much broader scope and will be the largest international print competition and show ever held in Canada, supplemented by lectures, discussions and demonstrations, all welcoming the public completely free of charge. EPI's ambition is nothing less than to divine what's going on today in printmaking across the world

"We wanted to know what would happen if we sent out a completely open international call for entries: no size limit, no limit on the mediums used, no concept or direction," Jule states. "All across the spectrum, we wanted to do a real survey of print, take the temperature of the practice more accurately than most shows do by putting absolutely no limitations on it. What are print artists

doing? Where are they going in the world? We were after a kind of multiplicity of narrative, to be these ears listening to each other."

Jule notes in achieving that, EPI points to wider currents in other media. "Printmaking shares a set of common values with and touches on all other art forms. It incorporates almost everything: collage, drawing, painting, photography, from realism and formalism to pop and conceptual. It reflects everything moving through those layers of culture."

Enticed by "substantial and meaningful" prizes and purchase awards as well as the reputations of the organizers, about 1400 images arrived for EPI's jury of world-acclaimed practitioners to winnow down to the 100 pieces that are in the final show.

"It was a very rigorous process," Jule explains. "The jury was completely blind: they were given no name, no gender, no country of origin, no information on techniques or media—just images. It was criticality and gut-level feeling: is this work saying something? Is it interesting, solid, informed, exciting, moving, relevant, articulate? Is it doing what it thinks it's doing? Does it understand the streams of tradition it's drawing from? Does it represent new medium and thought?"

To make sure EPI would truly represent today's print world, Jule also extended "strategic" specific invitations to 15 touchstone artists, "the kind of people we didn't think would apply, for a few reasons: they were so famous—stars in the field—they don't enter competitions, or working in modalities and formats or with tools that were crazy, experimental, too awkward to send, that most competitions exclude. And people whose careers I've tracked for years who might not hear about the call, like an artist in Pakistan, where news may not travel."

The resulting exhibition is truly extraordinary. The pieces range from ethereal tiny paperworks to massive

murals, expressionistic abstracts to tart pop art, surrealist dreamscapes to recreated landscapes, artist books to faux surveillance mirrors. Artists come from Finland and Korea, as well as from Edmonton (remember, the jury was blind). Techniques range from the ancient (woodcuts) to the new (integrating digital photography).

JULE'S FILM FEST ANALOGY is apt. Print's the most accessible of mediums, with the same immersive pull as film that power of each piece to carve out a universe entirely of its own making and invite you in to wander through it. And print's even more democratic: etch something on a potato half, dab food colouring on it and press it to paper voila! You've made a print.

But print also does something else: it collapses time and space, so like film it can deal with complex human themes, but more evocatively and with the viewer investing more. Everything is special effects; all the frames occur at once; you're partially the director and writer. Print's the 21st-century medium, echoing the juggling of roles, spaces and identities we navigate everyday, something that with globalization is felt universally.

"When you see print talked about, it's always so technical," Jule laments. "And yes, there is that aspect, but what makes print such a wonderful medium goes beyond that. There is a strength and integrity of approach, a depth, and it has a under very strong personal pull. It's very communicative, and ideas move through print."

In other cities, major print gatherings like EPI draw a wide audience. Edmonton is being given an event that lets us look at global culture close-up and meet people who work at interpreting their parts of the world, wrapped up in a gorgeous, diverse, and fascinating package.

"I hope everyone comes out for it," Jule concludes, spreading his printmaking hands out wide in invitation. ▀

"Space Inside Sight," Sai Hoo Kuo

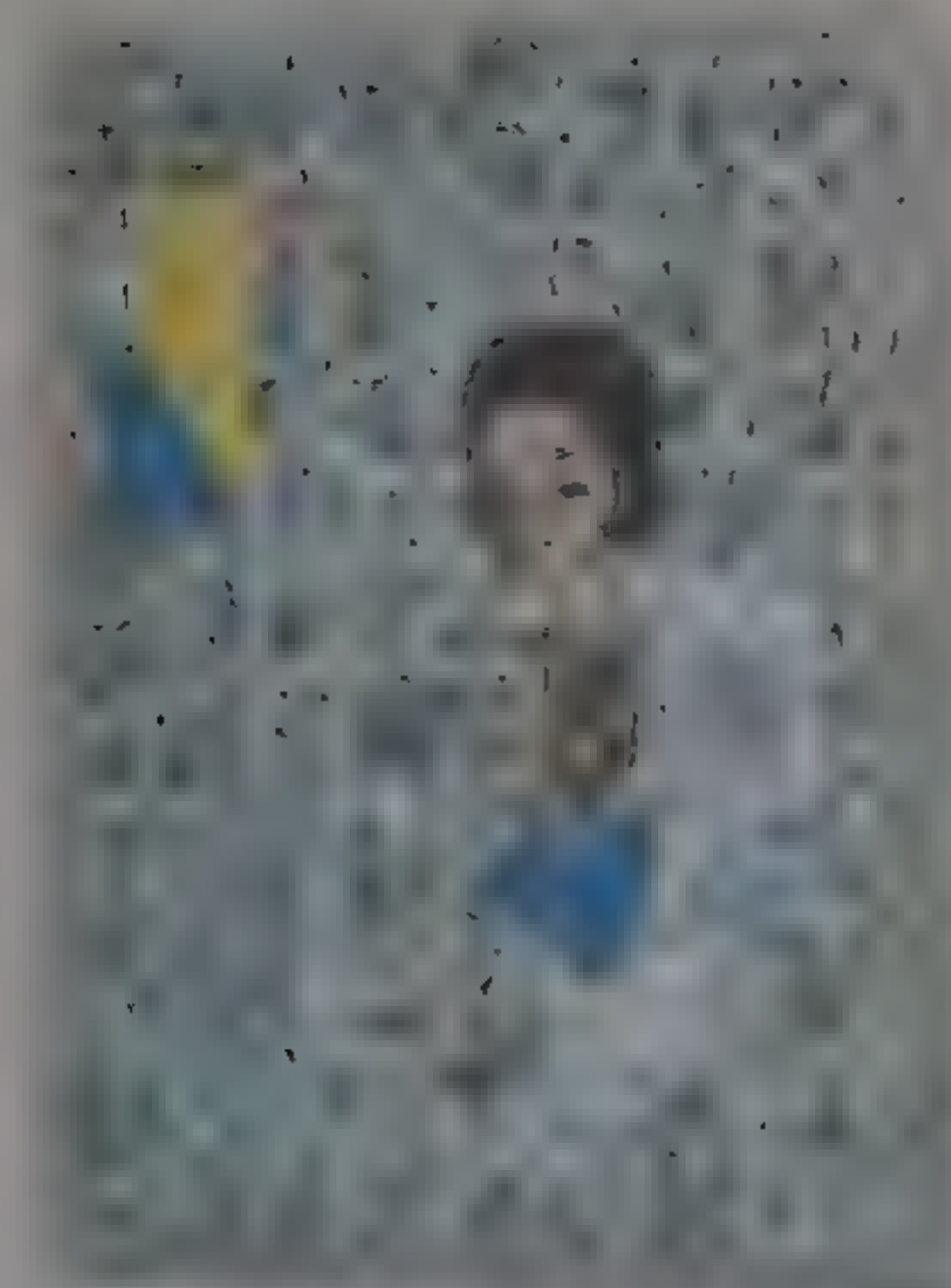
...Jule's hopeful analogizing between EPI.com and that we thought we'd take him up on his inadvertent challenge. We could spot some parallels, taking some EPI offerings and setting them up with a filmic counterpart. Is there really something for EPI? —MARY CHRISTA D'KEEFE / marychrista@vuwweekly.com

"BY MOVE YOU MAKE"

FRANÇOIS BARITEAU

Film: *Conversation*, Francis Ford Coppola (1974)
How they compare: Coppola and Bariteau have both been accused of (justified) paranoia that examine a certain increasing tendency towards a surveillance society. Bariteau's prints are made from film; they are shaped as and mounted as photographic slides, with their printed images creating a distorted and kaleidoscopic view of our world. What does privacy mean now? Are we always on camera? What's the difference between security and surveillance?

Who they appeal to: Your friend who has that theory about the end of privacy; thoughtful types who like to read Estlin Dyson; Franklin quote about trading privacy for security every chance they get.



"HAUNT YOU EVERYDAY"

EUN-JIN KANG

Film: *After Life*, Hirokazu Koreeda (1999)

How they compare: Both the print and the film occur in an unusual magical landscape of sorts, one that's beyond the everyday world but not fantastic, overgrown and also decaying. And there is a pervasive melancholy and a simultaneous certain lightness in both that's hard to place—is there such a thing as blue whimsy? Agnostic existentialism? The tension is elusive and absorbing in the printmaker and the filmmaker's works.

Who they appeal to: Admirers of comic books, anime and Kobo Abe who can drop into an image at the drop of a hat and not resurface for hours

"HOPE"

DENYSENKO

Film: *The Pit, The Pendulum and Hope*, Jan Svankmajer (1983)

How they compare: The animations of the brilliant Svankmajer are not for everyone, but they are lauded for their technical innovation and impeccability and the sheer amount of labour involved. Denysenko's style is equally intricate, and his strange clockwork-gothicism and his melding of the mechanical and the organic and the classical and futuristic echo Svankmajer and bring up similar visceral feelings of fascination and revulsion.

Who they appeal to: An inquisitive and compulsive tinkerer who unerringly finds the grotesque in the whimsical and the whimsical in the grotesque, and who finds technology and nature both beautiful and slightly frightening.



"GAZING INTO LIBERATION'S FURRY CHEST"

DARYL VOCAT

Film: *Rushmore*, Wes Anderson (1998)

How they compare: The whimsical nature of Vocat's cartoonish and colour-saturated pieces can't soften the heft of his wry observations on the conflicts of modern masculinity and adulthood and the shoddy imitation of our animal natures we carry around the world, with myths about naturalism and anthropomorphism are also implicated. The highly stylized illustrative style and technique and the popping palette fit Anderson's entire canon, as well as the themes of failure and frustrated desire and an imperfect self covered up with bravado and misplaced yearning.

Who they appeal to: The couple in skinny jeans and nerd-chic carrying matching record bags and just enough emotional baggage to find hilarity in awkwardness and pain.

"GROOVY UMBRELLAS"

YUJI HIRATSUKA

Film: *I Shot Andy Warhol*, Mary Harron (1996)

How they compare: "Groovy Umbrellas" is a spirited pop work directly referencing Warhol and the nature of reproduction while blending stencil-culture with more traditional Japanese print and fine styles, situating the figures in a candy-coloured, swirling, self-absorbed netherworld. Like *I Shot Andy Warhol*, you can take the "groovy" aesthetic at face value and just enjoy its undeniable charm, or you can plumb deeper and dig into the complexity and multiplicity in the culture that Warhol foresaw before it fully dawned, and the terrible implications.

Who they appeal to: Brassy graphic design duos who get into it with sassy banter while throwing around their intellectual pedigree, but without taking themselves too seriously



"NETWORK"

BARBARA ROBERTSON

Film: *Wonderland*, Michael Winterbottom (1999)

How they compare: Winterbottom's searching elegy to human disconnection that's a consequence of our technologically connected progress follows a London couple in late middle age and their adult children over a weekend, through elliptical encounters with each other and acquaintances offered up by the metropolis. *Wonderland* has an intimacy and interiority that'd be painful to watch, if it wasn't shot in a dreamy and richly textural style. Robertson's piece shares a fleshy, moody palette and richness of texture and evokes the layers of connectivity Winterbottom alludes to.

Who they appeal to: Patient, imaginative and soulful types who are able to fully give themselves over to a feeling without immediately needing to define it.



FROM THE PRODUCERS WHO BROUGHT YOU **SPILL MONKEY**

Script: GARY HENDERSON, GARY HENDERSON, GARY HENDERSON
- Bob Clark, Calgary Herald

These guys' sexual talk with their... (text is blurry)

MOVE OVER VAGINA MONOLOGUES... IT'S THE MEN'S TURN

COCKTALES

Script Supervised by Eugene Stickland & Sean Bowle



ON SALE NOW

Thursday, October 23 - 8:00 PM

Friday, October 24 - 8:00 PM

Saturday, October 25 - 2:00 & 8:00 PM

Sunday, October 26 - 7:00 PM

MYER HOROWITZ
THEATRE

UNIVERSITY OF ALBERTA

Tickets at Ticketmaster

(780) 451-8000

www.ticketmaster.ca

NO MINORS - 18+

EDMONTON PUBLICART



CALL TO ARTISTS:

FRED BROADSTOCK LEISURE CENTRE

The Edmonton Arts Council, on behalf of the City of Edmonton, invites all Canadian and international artists to submit proposals for a public artwork at Fred Broadstock Leisure Centre. The artwork proposal should reflect relevance to contemporary art practices. This open competition is held in accordance with the City of Edmonton policy "Percent for Art to Provide and Encourage Art in Public Areas" (C458B)

Budget: \$40,000 CAD (maximum, all inclusive)

Deadline for Submissions: 4:30 PM Tuesday, October 28th, 2008

Installation: August 1, 2009

CALL TO ARTISTS:

ALBERTA AVENUE STREETSCAPE IMAGES

The Alberta Avenue (118 Ave.) Streetscape Images public art competition is open to visual artists who reside in one of our three western Canadian provinces (British Columbia, Alberta, Saskatchewan). It will be held in accordance with the City of Edmonton policy "Percent for Art to Provide and Encourage Art in Public Areas".

Budget: \$2000 per image (maximum of five images per artist) CAD (maximum, all inclusive)

Deadline for Submissions: 4:30 PM, Tuesday, October 28th, 2008

Installation: May 2009

An information package, including an entry form and terms of the competition, can be downloaded from our website at: www.edmontonarts.ab.ca/publicart



EDMONTON ARTS COUNCIL

780-424-2787

www.edmontonarts.ab.ca/publicart



Violent night

Mo & Jess Kill Susie tears up the stage

PAUL BLINOV / blinov@vancouverweekly.com

We're all a little desensitized to the horrors of violence as entertainment; modern television and movies have mapped out almost every grim situation we could hope to never find ourselves in, and each possibility has seen enough screen time to minimize its ability to solicit sympathetic wincing from audiences.

But when that violence is performed in the live setting and the protective TV screen separating the audience from the violent crimes disappears, something changes. Grim situations long found tame by televised standards become tense standoffs that trouble audiences even before any physical blows land or loaded guns get discharged. It's this situational tension that benefits *Mo & Jess Kill Susie*, Northern Light Theatre's season-opening hostage drama: when the violence is vivid, the audience is attentive, uncomfortable and focused in

The set-up is suitably grim: in the bathroom of some abandoned building, Mo (Amy Matysio) and Jess (Amanda Bergen) wait for a phone call that will order the beaten, bound and blindfolded Susie (Lora Brovold, lying bloodied and unconscious on-stage) either set free or finished off; her fate is awaiting the result of a standoff between native activists and police. But as the night drags on without a ring, Mo and Jess begin a downward spiral of paranoid decisions about what to do with their hostage.

REVUE

UNTIL SUN, SEP 21 (8 PM)

MO & JESS KILL SUSIE

DIRECTED BY TREVOR SCHMIDT

WRITTEN BY GARY HENDERSON

STARRING AMANDA BERGEN, AMY MATYSIO,

LORA BROVOLD

THIRD SPACE THEATRE, (11516 - 103 ST), \$15 - 20

Some of those decisions are violent ones; in the show's most wince-worthy segment, the "We can't kill her yet" rationale shorts out altogether and Mo's resulting attack on Susie is a difficult thing to watch, if not for the blows themselves then for Susie's helpless cries. But the action isn't always in the hits: in Gary Henderson's prickly script, violence is found more often in spoken word than in physical act.

MATYSIO DELVES into some genuinely disturbing emotional baggage with Mo, and her spunky-but-twisted portrayal of the character is both terrifying and entrancing. The deeper the script travels into her personal history,

co-captor Jess. Though not quite protective, she's more compassionate towards Susie, a far more restrained mother figure. Bergen's reserved character undermines some of her emotional highs; it feels like she holds back a little too much, and we don't get the same emotional (dis)connection, even in her potent moments.

Rounding out the trio in the captive role, Brovold's Susie is a focusing point: while unconscious in the early stages, even her battered figure and twitches draw grim attention, and her later outbursts, screams and rationalizing pleas are just as affecting

Control of tone is vital in a show like *Mo & Jess*: too much and we shudder and try to shut it out; too little and we get bored. Director Trevor Schmidt is pretty good at finding the balance between the two, letting tension simmer enough to pique our interest without overloading it, except when he wants to. The set certainly helps: the whole scenario unfolds in an abandoned bathroom, complete with graffiti, stained urinals and a grid of puke-green tiles on all sides, forcing the trio of actresses to remain within a tight proximity to each other, pushing the tension further and further

There's no intermission, but there is some dark humour, and even a precious few gentle moments to help balance out the harsher side of *Mo & Jess Kill Susie*. It only slips a little in the middle, where some deeper issues of aboriginal rights, troubled family relationships—flare up, as only a few receive deeper exploration or conclusion as a lot is left swirling in the periphery. Instead, what *Mo & Jess Kill Susie* focuses on is the troubles of its characters: fractured, violent people stuck together and growing edgier as they all wait for a phone call that may

Me like Woolf

MFA candidate Rob Moffat can't wait to dive into Edward Albee's script

SAM VARTENIUK / varteniuk@vuvweekly.com

In a 2005 interview about his life's work, living American legend Edward Albee expressed his firm belief that writing should have some use beyond itself. "If it can't instruct people a little bit more about the responsibilities of citizenship," according to Albee, "there's no point in doing it."

Rob Moffat has certainly found plenty of point to Albee's modern classic *Who's Afraid of Virginia Woolf?* Moffat, a native Edmontonian who has returned to the University of Alberta to pursue his MFA in directing after 11 years in Calgary, where he founded the acclaimed Sage Theatre, is directing Woolf to kick off Studio Theatre's 2008/09 season, and according to him it's a welcome chance to explore the darker side of the human psyche.

"It's brilliantly written," he says. "The psychological depths and deceptions are rich territory."

The play features George and Martha (two of the juiciest roles an actor can hope to get, immortalized in the 1966 film by Richard Burton and Elizabeth Taylor and played here by U of A acting professor David Ley and Linda Quibell), a dysfunctional

PREVIEW

THU, SEP 18 - SAT, SEP 27 (7:30 PM)
WHO'S AFRAID OF VIRGINIA WOOLF?

DIRECTED BY ROB MOFFAT
WRITTEN BY EDWARD ALBEE
STARRING DAVID LEY, LINDA QUIBELL,
AVA JANE MARKUS, ERIC NYLAND
STUDIO THEATRE (87 AVE & 112 ST), \$10 - \$20

middle-aged couple. Following a faculty party, they invite Nick and Honey (BFA grads Eric Nyland and Ava Jane Markus), an unsuspecting younger couple, to their home for a nightcap. Fuelled by drinks and charged with years of animosity, George and Martha engage in a relentless, scathing attack on each other, simultaneously embarrassing and fascinating their guests.

While the play's title is an obvious parody of the lyrics "Who's Afraid of the Big Bad Wolf?," Moffat sees a connection between the play's themes of illusion and façade, and the life of the literary figure it references.

"The anxiety that Virginia Woolf felt, her struggle with depression and eventual suicide, are similar to Martha's problems," says Moffat. "While they cope differently, each

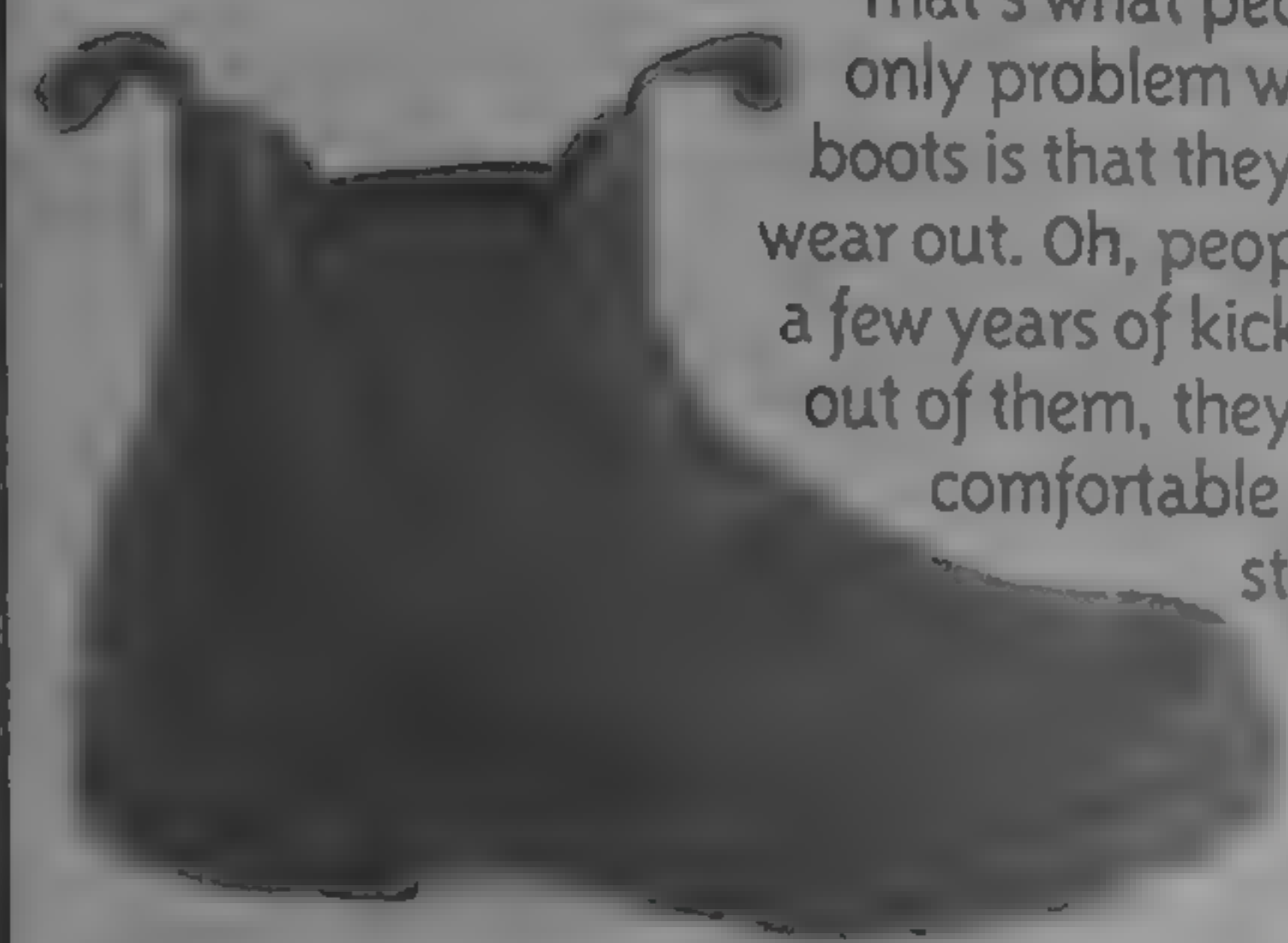
deals with a deeply repressed subjective."

WHO'S AFRAID OF VIRGINIA WOOLF? was selected for the 1963 Pulitzer Prize for Drama, however the award's advisory board objected to the play's then-controversial use of profanity and sexual themes, and overruled the award's advisory committee, awarding no Pulitzer Prize for drama in 1963. Critics at the time thought the play was a thinly veiled representation of two gay couples, however Albee (who is himself openly gay) has denied this, even going so far as to refuse rights to productions attempting to cast all four roles with men, saying this would distort the play's meaning.

Moffat, though, wouldn't dream of bringing so radical a change to Albee's script, at least in part because he had a chance to talk with the man himself on a recent trip.

"I had the opportunity to meet Edward Albee in New York and told him I was directing his play," says Moffat. "He was very gracious and asked if I'd found my George and Martha. I'm going to pay attention to his intentions, try to find his rhythms, and follow his many stage directions. I trust this script." ▼

"Worth it."



The Original
Available in
Brown or Black

That's what people say. The only problem with Blundstone boots is that they never seem to wear out. Oh, people try. But after a few years of kicking the bejeez out of them, they're more comfortable than ever and still going strong. Expensive? Nope, they get cheaper by the day.

Blundstone®
Footwear
Pull on comfort since 1870.

www.blundstone.ca

Campers Village - 10951-170 St NW - 780-484-2700
Gravity Pope - 10442 Whyte Ave - 780-439-1637
Kunitz Shoes - 837 Saddleback Rd - 780-438-4259
SoftMoc - West Edmonton Mall - 780-489-5616
Wener Shoes - 10322 Jasper Ave - 780-422-2718

ART DRIVE

Studio's Open Weekend

SEPTEMBER 20 & 21, 12-5PM

(Featured Artists:

PEARL DER

JUNE HARING

MEMORY ROTH

LAURA WATMOUGH

MONK

PAT WAGENSVELD

DIXIE ORRISS

DORIS CHAREST

JUDY SCHAFERS

POTTERY
BY HEATHER

Hidden Talent / Spotlight Gallery

#107, 25 Chisholm Ave.

St. Albert, AB

Ph. 780.419.2055

The Studio Gallery

11 Perron St. St. Albert, AB

Ph. 780.460.5993

Pygmalion School of Fine Art

8645 McKenney Ave. St. Albert, AB

Ph. 780.460.1677

2nd Floor, 33 Raymond Green

St. Albert, AB

E. daniel@st-albert.ca

541 20 Range Road 270

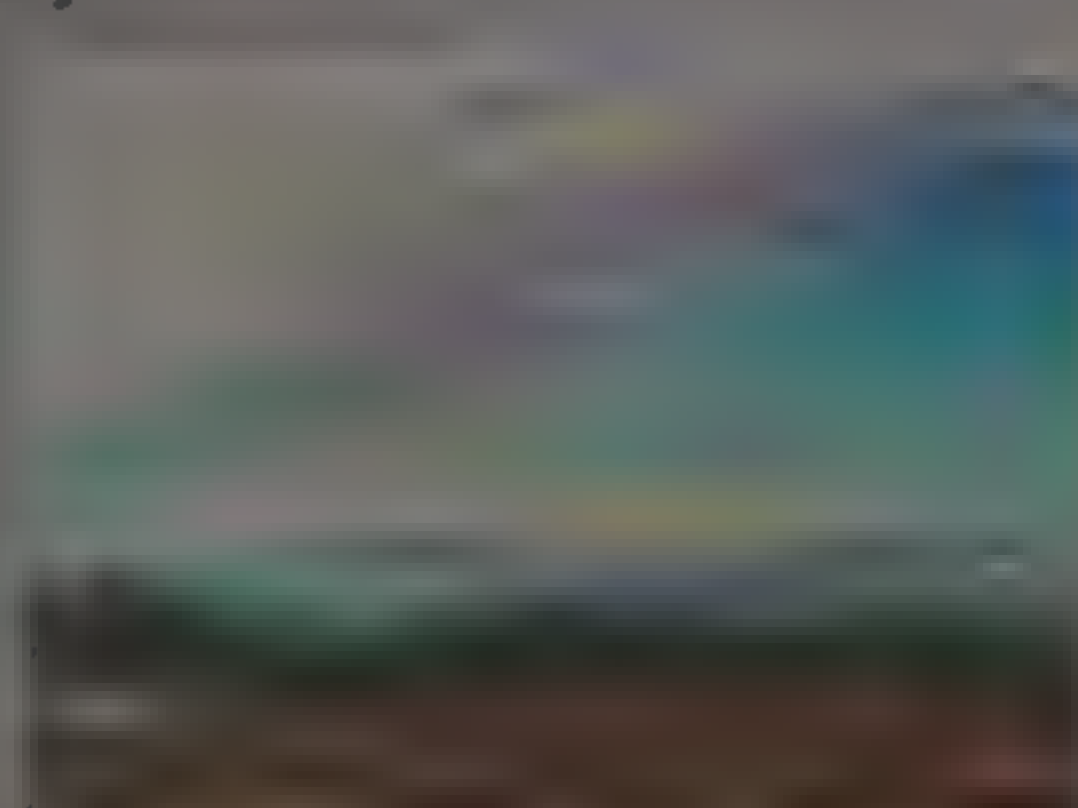
Sturgeon County, AB

Ph. 780.459.3717

4710 - 50 St

Bon Accord, AB

Ph. 780.921.3412



St. Albert

ARTS PREVUES

ALIEN CREATURE: A VISITATION FROM GWENDOLYN MACEWAN
DIRECTED BY LAURA RABOUD, FAWNDA MITHRUSH
WRITTEN BY LINDA GRIFFITHS
STARRING LAURESSA KALINOWSKY
THU, SEP 18 - SUN, OCT 5
LIVING ROOM PLAYHOUSE (11315 - 106 AVE), BY DONATION

DAVID BERRY / david@vuweekly.com
Fawnda Mithrush has a confession: before her friend Laura Raboud asked her to co-direct *Alien Creature: A Visitation from Gwendolyn MacEwan*, she hadn't read a stitch of the iconic Canadian's poetry. Not that it ended up mattering: as Mithrush explains, it didn't take long for her to quickly become an avid MacEwanophile, thanks in large part to the poet's penchant for esoteric themes and dark humour.

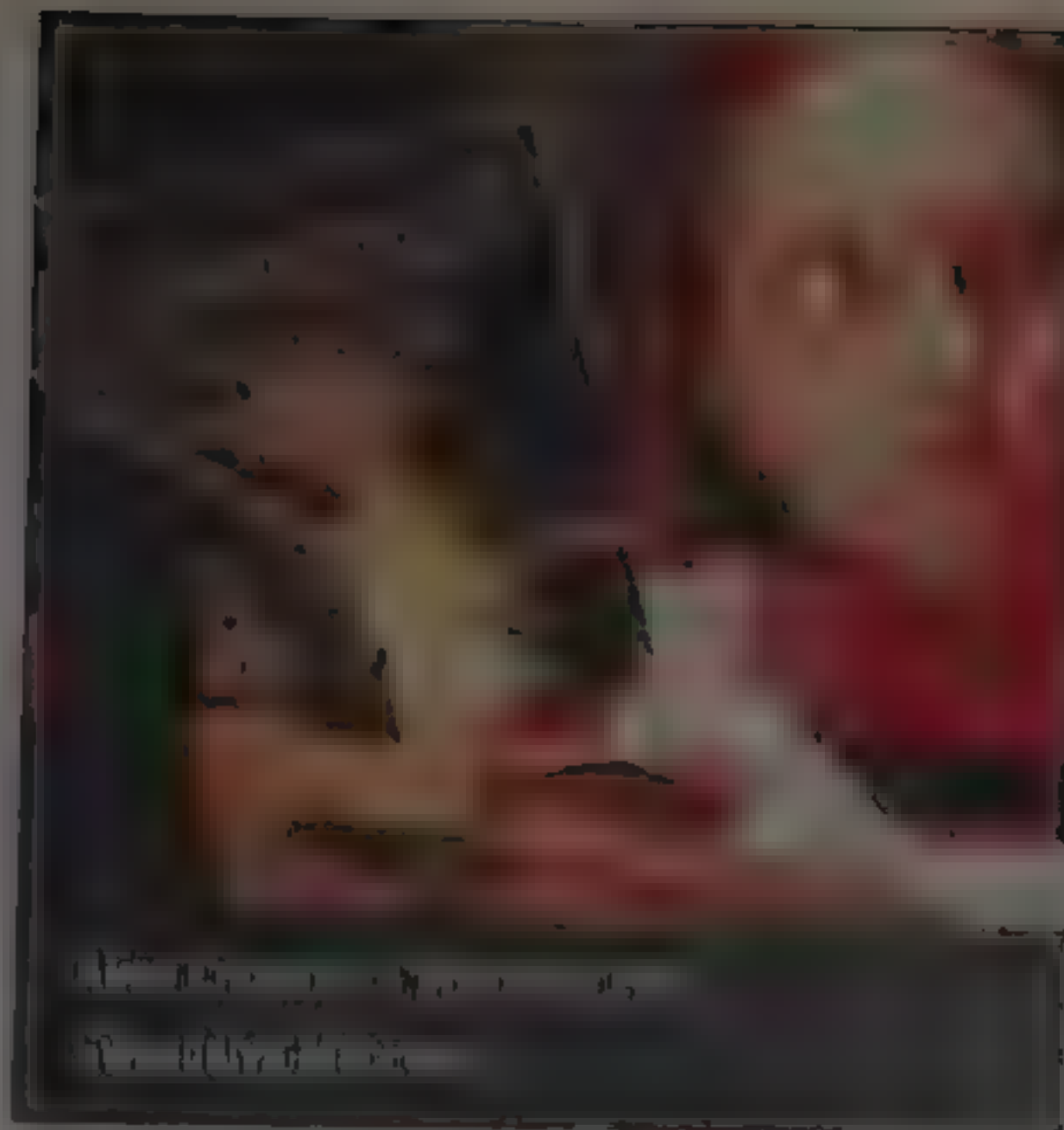
"As a writer or as an artist, there's a tendency towards going into that dark place, because often that's where the most profound art comes from," explains Mithrush. "At the same time, her poetry is very witty and pithy—she has this wry humour that pervades everything she writes."

That balance is something the play, which garnered author Linda Griffiths a Governor General's Award nomination, strikes ably. A twisting biography that weaves in bits and pieces of MacEwan's poetry as it attempts to make some sense of her ultimately tragic end—she died at age 46, due to complications from a long stretch of alcoholism—*Alien Creature* is aptly named, suggesting both the ethereal beauty and otherworldly strangeness of a woman who made a very strong mark

on the world while often living somewhere beyond its normal boundaries.

For Mithrush, it's the play's willingness to delve into such an enigmatic figure that has proven to be its appeal, making it a compelling story even if you aren't familiar with MacEwan's work.

"The fact that you have this incredible, intelligent woman who wrote such beautiful poetry, and yet still, something in the end was too much for her, that sort of makes you wonder what chance the rest



of us have," laughs Mithrush. "I think one of the questions we've been asking ourselves is, 'What did kill Gwendolyn MacEwan?' I think we have a lot of questions about that, and even at the end of the play, I think people will be asking themselves that."

PETER PAN
PRESENTED BY THE ROYAL WINNIPEG BALLET
TUE, SEP 23, WED, SEP 24 (7:30 PM)
JUBILEE AUDITORIUM (11455 - 87 AVE), \$30 - \$90

SHERRY DAWN KNETTLE / sherry@vuweekly.com
Defying gravity is among the most integral and beautiful elements in a ballet. To accomplish the illusion of effortless flight, dancers train for years to leap and jump to spectacular heights.

However, when choreographer Jorden Morris created *Peter Pan*, the story of a sprightly boy who not only flies, but teaches mortal children to glide along with him, Morris took the concept of flying to an unusual extreme in order to stay true to the original story. After consulting with a company that specializes in flying equipment, Morris learned that he could choreograph a show where multiple dancers would be rigged up for flying.

"*Peter Pan* is pretty unique in that area. At one point in the ballet we have four people flying at the same time," says Morris, who explains that such a spectacle comes with its complexities backstage. "There are two different crews of fly operators working two different systems. ... It's a lot of crew co-ordination, and a very complicated thing to get right, but the pay off is definitely worth it. To watch these people take off and fly across the stage is a wonderful element to have in the story."

Yosuki Mino, who has the role of Peter Pan, agrees that flying is an amazing experience.

"It's just pure fun to stay in the air," he says, laughing. "It's hard to explain, but you can't have this much fun if you have a normal job."

As fun as it no doubt is, his role does involve some major challenges, particularly when it comes to the fight scenes. The contrast between fighting and flying demands a careful balance of physical energy: Mino must completely relax while flying, but be ready with the strength and agility needed during the fighting—which is very precisely timed, because if anybody misses a beat, somebody could get hurt for real.

"It's like being in an action movie," he says of the experience.

The production work done backstage create an exciting and spectacular show, but both Mino and Morris emphasize that the most important element of the performance is the dancing.

"We talk a lot about fighting and flying," says Morris. "But really, it's the dancers that bring the entire production together."

"The show is going to sell itself on the human element, which is the artists themselves and the relationship that they create with the audience."

RAPID FIRE THEATRE
THEATRESPORTS: FRIDAYS (11 PM)
CHIMPROV: SATURDAYS (11 PM)
VARSCONA THEATRE (10329 - 83 AVE), \$10

SAM VARTENIUK / varteniuk@vuweekly.com
You're standing on a stage in front of a room full of people. You don't know your lines, what scene you're in or even the

character you're playing. For many people this is the beginning of a nightmare; for the folks at Rapid Fire Theatre, it's all in an evening's work.

This weekend marks the beginning of RFT's 28th season of Theatresports and CHIMPROV, taking place on Friday and Saturday nights (respectively) at 11 PM at the Varscona Theatre. And while some of us might be terrified of the free-form, unscripted nature of improvised performance, Artistic Director Kevin Gillese appreciates the control it offers.

"If you're just an actor, you're reading someone else's lines," says Gillese. "If you're a writer, you might have to watch some actor butcher them. But as an improviser I can do whatever I want in any given scene."

Theatresports follows the format of short-form improv made popular on TV



shows like *Whose Line is it Anyway?*. Performers work in teams to create three- to five-minute scenes based on suggestions called out from the audience. The spirit is competitive; at the end of the evening the audience votes to declare one team the victor. Conversely, CHIMPROV is a long-form experience, with several of RFT's more seasoned veterans taking 30-45 minutes to tell a fleshed-out story.

Still, while the weekend marks a return to its standbys, Rapid Fire Theatre is also stepping into some uncharted territory, making a name for Canadian improvisers abroad. A team from RFT took first place at the annual World Domination Theatresports Tournament in Atlanta, and you can also look for RFT players Joey Lucius and AJ Vaage on a new sketch comedy show being featured on YTV, set to start shooting in a few weeks. Gillese admits that helping RFT's performers reach wider audiences than their usually busy weekend shows is one of his goals as AD, a position he took over from Chris Craddock earlier this year.

"As soon as I became Artistic Director, one of my first projects was to organize a showcase of our talent for some television producers from out east, here in Edmonton," explains Gillese. "My primary objective right now is to break RFT as an organization into the medium of film and television."

What Alberta visual artists need to know about

submitting work to the provincial art collection

The Alberta Foundation for the Arts is looking for new art to add to its collection

The provincial art collection is shared with Albertans through many public programs and venues. It helps to foster a greater appreciation and awareness of the visual arts in Alberta.

Submission deadline is October 1, 2008.

To learn more, or to download an application form, visit www.affta.ab.ca/art-collection.shtml or call 780-427-9968 (dial 310-0000 for toll-free access).



Alberta Strong Communities

SPEC POKER



CUTLER AND GROSS

WOMEN WITH
vision
Opticians & Sunglass Specialists

10515-109 Street 423-3937

eye-bar



Opticians & Sunglass Specialists

Sherwood Park
Next to London Drugs
on Wye Rd - 467-3341



Opticians & Sunglass Specialists

255-140 St. Albert Road
Village Landing - 459-4944

Lighting the way

Lightform opens a new design centre with high hopes, Sherburne party

DAVID BERRY / david@vancouverweekly.com

It doesn't seem a building so much as a declaration: stamped onto 124 Street, a few blocks north of the upscale Jasper restaurants and boutiques, a few blocks south of the bohemian surroundings of the Roxy Theatre, the **Lightform Design Centre** announces itself with Bauhausian heft, a stark, simple steel-and-glass fishbowl of modern design.

Housing four different stores—Lightform itself and three others who share its tastes—it's quite literally a landmark, a focal point of contemporary design, a vivid, physical exhortation to any who pass by that there is something interesting happening, both inside its walls and the city as a whole.

"I think it's a big deal for Edmonton," says installation artist and current director of marketing and design for Lightform, Jesse Sherburne, stepping back and gazing around to better appreciate the building's scope. "It really sets a precedent for design in this city. It's something that kind of gets neglected in our blue-collar town, but I think this a pretty bold statement about what we're looking to do."

Specifically, it's to not only bring contemporary design to Edmonton in a fairly practical way, but to bring Edmonton to contemporary design. One of the city's most successful design exports—Lightform currently has showrooms in Seattle, Vancouver, Calgary and Toronto, and has designed spaces for clients like Red Bull and Microsoft—as Sherburne explains, they want to bring some of what they've given to other cities to their hometown, and help shake off



DESIGN

FOR SEP 18 TO 24
**LIGHTFORM DESIGN
CENTRE GRAND OPENING**
CELEBRATING A NEW VENUE BY JESSE SHERBURNE
LIGHTFORM DESIGN CENTRE 124 ST
EDMONTON, AB

Edmonton's reputation as a land of big boxes, figuratively and literally.

"As far as the store's concerned, it's not a come-in, buy-a-bunch-of-stuff Ikea experience; it's more of a come in and participate in design culture experience," says Sherburne, who points out that, like him, all of Lightform's employees have some form of training in design. "We want to educate people by sharing our knowledge with them, spend time with them and teach them about design, then help them find what they want."

THAT EDUCATING, engaging approach goes well beyond simply selling peo-

ple stuff, though, as evidenced by their grand opening party, which Sherburne is planning. Enlisting his particular talents—you probably know him best from his refreshingly provocative, intelligent *Art Bar* show at the AGA, the most popular, if also the most controversial, show to hit Edmonton in recent memory—he'll be turning the corridor that separates the two buildings that make up the compound into one of his experiential installations, transforming the typical schmoozefest into a work of art.

"I'm really interested in the convergence of conceptual art and design, and installation versus design, and the idea of a relational or experiential art," explains Sherburne. "Basically,

you have this experience with a space, and then it's gone: you change the rules of the space, but only for a while. you have an event and then it disappears. It goes into another interesting thing for me, which is the dialogue after, the discussion about it."

The desire for discussion is a large part of why Sherburne has found Lightform to be an ideal fit for him. The company has plans to bring in other modern designers and artists—though perhaps not always to design their own parties—to further reach out to Edmonton, and show the city the possibilities and pleasure of modern design.

"It's part of our mandate, contributing to the design community, giving back to it," says Sherburne. "We want to do things that are actually innovative, that generate some dialogue, that get people thinking about design and how it affects them." ▽

Going public

ART

PRAIRIE ARTISTERS

AMY FUNG
amy@vancouverweekly.com

During the most recent installment of Pecha Kucha Edmonton, Kristy Trinier, Edmonton Art Council's director of public art, presented her quick and dirty version of public art from around the world. From inverted pyramids in Munster, Germany to sidewalks outside of churches in Philadelphia, the works ranged not only in geography and scope, but in their ability to engage in site specific interventions with the space and lives around them.

The presence of Edmonton-based public art was not surprisingly missing, but a query into an Edmonton aesthetic was proposed by way of simply looking around and critically accepting what currently surrounds us.

A general survey of Edmonton public art in 2008 could not exist without the list of works coordinated through Art and Design and Public Places. For close to a decade, ADPP has bridged the business and artistic communities by pairing up public art commissions with locally prominent artists and architects that now pepper our city's public spaces such as major intersections, Churchill Square, and parks. But looking at the works individually and in relative proximity to the structures around them, artist Krystztof Wodiszko's sentiment comes to mind: in elite, alienating public art, the "noble idea of public access is likely to be received as private excess." A great majority of the works, most notably pieces from Churchill Square and the big bat, come to mind as the forefront of this discussion in their sponsor-centric displacement of ignoring the locale and the locals. As with any form of obtrusive public visuals, these works are detrimental to their supposed cause of beautification as they are visually polluting our cityscape on the same degree as billboards. Public art should not be selling you on a company or on art itself; place and art must inform each other to make

each respectively more meaningful to those who view it and live amongst it.

WHICH BRINGS US BACK to the question of place, specifically Edmonton as place—a flat sprawl with an extended river valley—and its slippery grasp of a visual identity. Architecturally, we're glass and concrete amongst areas of density surrounded by small one- or two-storey misnomers stretched few and far between traffic lanes and unwalkable blocks connecting district to district. For public art to succeed within these parameters, a consideration of space needs to be evaluated within these terms first, instead of imposing an adopted aesthetic onto what already exists. There are certainly problems with what already exists, such as the absence of pedestrian-accessible paths that connect and retain neighbourhoods for those who live here, but ignoring these issues by covering them up with disconnected public art objects will only do more damage in the long run.

Public art, often appearing in the form of monumental objects, cannot simply be dropped onto a neighbourhood and accepted as a beacon of decor and culture. Whether it's sculptural or graffiti-based, commissioned or non-sanctioned, public art addresses social issues, intentionally or not. Promoting thoughtless art used in terms of revitalization that does not consult, engage or challenge its surrounding people, buildings and institutions is a veil of nepotism and safe misgivings, and a city will never come to terms with itself amidst such things. As arguably the most transparently social and conscious lot within visual arts, public art holds the great potential to transform the everyday experiences of its audiences, and, in turn, should remain vulnerable and susceptible to the public's desires and demands.

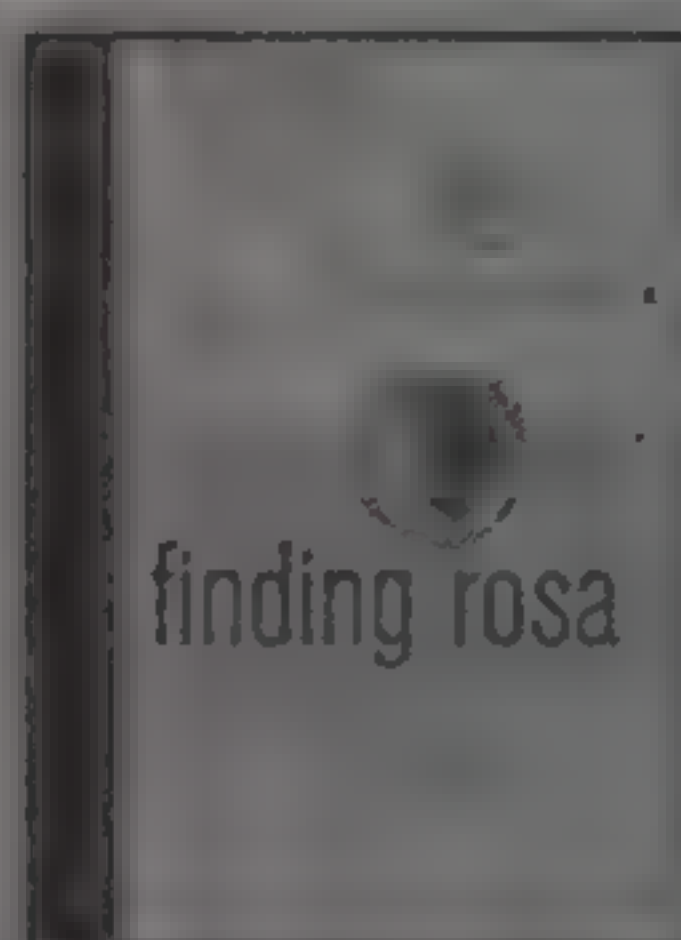
Amy Fung is the author of *prairieartists.com*. Check back in two weeks time, when *Prairie Artists* takes an in-depth look at the Edmonton Art Council's Public Art Master Plan.

Indulge your passion for books!

Nora Foster Stovel

discusses her new book, *Divining Margaret Laurence: A Study of Her Complete Writings*.

Friday
Sept. 19
5-7 pm



Thursday
Sept. 25
7:30 pm

Caterina Edwards reads from her memoir, *Finding Rosa: A Mother with Alzheimer's, a Daughter in Search of the Past*.

at the Transalta Arts Barns
10330-84 Ave.

Acclaimed author **Marina Endicott** launches her novel, *Good to a Fault*.

Just long-listed for the Scotiabank Giller Prize!

Sunday
Sept. 28
2:00 pm

Audreys BOOKS LTD

(780) 423-3487
10702 Jasper Ave
www.audreys.ca

THEATRE NETWORK ~ live at the ROXY PRESENTS

Alias Godot

BY Brendan Gall



Photo by: Ian Doyle / Photo Bank

"Here's an old saying. I think it's from the bible: *Too fuckin' bad.*"

Starring: Julian Arnold, Brian Doolley, Colleen Doyle, James Hamilton and Christopher Schulz

Directed by: Bradley Moss

September 23 - October 12 2008 2 for 1 Tuesdays Sept 30 & Oct 7

Box: ROXY Theatre 10703 124 St. Edmonton 780.453.2440 www.theatrenetwork.ca

Produced by
Theatre

VUE
WEEKLY



Toronto, I love you

Plenty of surprises at the 33rd TIFF

Living in film festival-land during the final days is much like being the last guest at a party after the beautiful people have left, your host has passed out in the backyard and you're sifting through the ashtrays for smokeable butts, bleary-eyed, waiting for dawn. The press office closes down, the hotel lobbies are being shampooed, the limo drivers start vacation. It seems so desolate now, who'd have guessed only days before I was sharing an elevator with Ben Kingsley—who really is built like a ninja, as it turns out.

Yet it was on the very last day of the 33rd Toronto International Film Festival—at which I saw exactly 33 movies—that I finally caught Darren Aranofsky's *The Wrestler*, which enjoyed the coup of winning the Golden Lion at Venice, the very same festival where Aranofsky's *The Fountain* was famously booed two years previous. *The Wrestler* was something of a disappointment though: the narrative, about a spandex-clad lord of the ring reaching a very lonesome middle age, was formulaic, the dialogue flat, the visual style shockingly anonymous. But Mickey Rourke, with his leathery flesh and damaged beauty, was indeed wonderful, and the real reason to see the movie anyway is the milieu under investigation, which yields tremendous riches of human strangeness. And yes, wrestling, it seems, is indeed fixed.

What wasn't fixed was any pre-set notions of what would be the highlights of TIFF '08. There weren't as many new films from high-profile filmmakers, and of those that did arrive, some were less than startling, like the Coen brothers' *Burn After Reading* or Richard Linklater's *Me & Orson Welles*, which was pleasantly corny, while others, like Steven Soderbergh's four-hour *Che*, proved difficult for many. I saw *Che* in two parts, and was at once dazzled and entranced by the obsessive attention to detail. But I noted a rather weaker, and smaller audience for the second screening, perhaps because while "Part One," covering the Cuban revolution, functions as an action movie and for fighting a successful armed uprising, "Part Two," about Che Guevara (Penicillo Delgado) in Bolivia, does it all over again but ends in failure and death. But this is visionary filmmaking. Exhausting? Absolutely—but so is Soderbergh's a rare artist who



TORONTO INTERNATIONAL FILM FESTIVAL

makes you truly believe in the continued possibilities of movies.

THE TURBULENCE of the festival in America informed several other TIFF selections, notably Pablo Larrian's *Tony Manero*, which follows a 52-year-old Chilean weathering the terror of the Pinochet regime by endeavouring to become the protagonist from *Saturday Night Fever*. That he wants to be a fictional character is revealing: like something out of a Roberto Bolaño novel, Larrian's antihero seems to have taken the violence around him as tacit consent to release his own repressed aberrant tendencies, all moral logic eroding under the weight of his absurd fantasy life. It might synopsise like a movie about dreams trumping dictatorship but this is not the case: *Tony Manero* is deeply sinister stuff, concerning a very dark passage of recent history.

Josué Méndez's *Dioses*, meanwhile, chronicles an upper-class Peruvian family's decline into incest, boredom and self-loathing, and announces a real talent to watch: Méndez arguably falls short in seeing his narrative through, but his compelling, subtly dynamic camerawork allows us to closely observe the characters during

moments of inner anxiety. Gerardo Naranjo's *Voy a explotar* is an altogether wilder tale of familial disintegration, class rot and teen rebellion, a very fun homage to Godard about a girl who meets a guy she says is both "invented and real," a son of a Guajato congressman who harbours homicidal fantasies. Pablo Agüero's *Salamandra* finds a mother and son travelling deep into Patagonia to live off the grid with hippies—John Cale among them! Like Méndez, Agüero doesn't push his characters as far as he might have, but his careful evocation of this particular subculture and empathy for his characters make for a very worthwhile debut.

But enough with the Americas—on to Europe! I don't think I saw anything more elegantly realized than Claire Denis's *35 Rhums*, which follows the delicate negotiations between a father (dashing Denis regular Alex Descas) and his adult daughter, cohabitants in a Paris apartment block. There are two sequences—one set in a trainyard, the other in a bar—built mainly around music and movement, that are sensuous, poetic, pleasingly aligned to the rhythms of everyday life and among the loveliest things I saw this TIFF. Yet much of the film is relatively straightforward examining the trails of the working underclass and the knotty entanglements of urban life, something evident in both the film's web of acquaintances and its metaphoric use of the public transit system. There's also a scene involving a horse that, while so very

brief, speaks volumes about the image-power of Denis's singular cinema.

Turkish director Nuri Bilge Ceylan's *Three Monkeys*, like last year's *The Man From London*, offers something pretty unusual: a modern noir delivered in a highly meditative style. It kind of reminded me of *The Reckless Moment*, but more overtly bleak and, you know, brooding. Spanish director Albert Serra's *Birdsong* follows the three wise-men on their way to greet Jesus, a film comprised mostly of landscapes being traversed which won't do it for many but does possess a certain velvety, chiaroscuro beauty and bone-dry humour. Mike Leigh's *Happy-Go-Lucky* is a nearly sublime character study, with the relentlessly cheerful Poppy (Sally Hawkins, terrific) encountering numerous fellow Londoners who challenge her to consider the hidden consequences of her flamboyant optimism. Mabrouk El Mechri's majorly meta *JCVD* blurs the real and fictional Jean-Claude Van Damme as he's held hostage in a Belgian bank heist, suffers tax problems and a child custody suit. He delivers this fucking crazy, half-coherent monologue that recalls Brando's in *Last Tango in Paris*. I don't think Mechri can cash all of the cheques he writes in this thing—it's a comedy! It's an action movie! It's a Charlie Kaufman movie!—but it's pretty fun.

FINALLY, a quick tour of Asia. Wong Kar-Wai's *Ashes of Time Redux* is essentially an aesthetic tweaking of his 1994 arty martial arts movie, but is

probably more noteworthy simply because most people haven't seen it in any form. I can't say it's my favourite Wong—the first part's rather too talky and expository—but its use of colour is unspeakably beautiful; the fight scenes, mostly captured in very tight shots, are weirdly thrilling, and the final pay-off, where the many tangled narrative threads reunite, is surprisingly moving.

Meanwhile, two of Japan's finest paid homage in their very different ways to that master of family dramas Yasujiro Ozu. Hirokazu Kore-eda's *Still Walking* is a beautiful, tender, at times cruelly resonant story of a family who've never gotten past the death of their favourite son, while Kiyoshi Kurosawa's *Tokyo Sonata* was simply the best surprise of the year, the acclaimed horror director's latest being a very funny comedy about the individual members of a stressed-out family breaking apart to undertake their separate fugues.

I've failed to mention the two strongest American independent films at TIFF '08: Ryan Fleck and Anna Boden's *Sugar*, which follows a Dominican pitcher as he journeys to the US, and Kelly Reichardt's *Wendy and Lucy*, which finds a down-on-her-luck Michelle Williams and her dog stuck in Oregon on their way to Alaska. But both will be appearing in theatres in the coming months and you'll be reading more, much more, about them in these pages—in fact *Sugar* is on its way to our very own Edmonton International Film Festival. ▽

We believe in the freedom of choice.



BlackBerry® Pearl™ 8130
\$0
(3 year term)

HTC Touch Diamond™
\$149.99
(3 year term)

BlackBerry® Curve™ 8330 smartphone
\$149.99
(3 year term)

Mo'o Q™
\$149.99
(3 year term)

BlackBerry® 8830 World Edition smartphone
\$299.99
(3 year term)

The most smartphones on Canada's largest High Speed network.



TELUS

the future is friendly®

For more details on these great offers, visit your TELUS authorized dealer or retailer, visit usmobility.com or call 1-866-264-2966

FUTURE SHOP

Best Buy

WAL-MART

Home Depot

Visions

Electronics Express

TELUS AUTHORIZED DEALERS

Bonnie Doon Mall
City Centre Mall
London Mall
Northgate Mall
South Edmonton Common
Southgate Mall

Downtown
11315 104th Ave
9915 - 108th Ave NW

WEST END

17508 Stony Plain Rd
5 - 14220 Yellowhead

9624 165th Ave
12714 137th Ave

4515 Gateway Blvd

Fort Saskatchewan

Sherwood Park

Spruce Grove

30 - 200 St. Albert Rd

20 Main Dr

Stony Plain



Father of convention

The middlebrow, tear-jerking charms of *When Did You Last See Your Father?*

JOSEF BRAUN / josef@vuwweekly.com

Blake Morrison, the poet, Blake Morrison, the actor, and the (theatrical) the father-son drama *When Did You Last See Your Father?* should at least get a few extra points for never once in its duration leading us to believe it to be anything other than exactly what it is: a middlebrow tearjerker positively dripping with sentimentality. (Two Englishmen, no less.) But what the hell: hugging men aren't so bad, you know, and most fathers that I've ever known really are this difficult to connect with, and, perhaps most importantly, with actors as strong as these it's actually kind of a pleasure to be so shamelessly manipulated.

Alternating between a present-tense narrative that finds the 40ish Blake grappling with his father Arthur's rapidly approaching death and flashbacks that show the child Blake struggling with Arthur's always chipper verbal abuse (his nickname for his son is "fat head"), general neglect, barely concealed philandering, unnerving cheapness and baldly ingratiating ways, David Nicholls' script works toward its catharsis through the steady building of Blake's conflicting urges toward keeping a well-earned grudge and reconciling with an old man that everyone else seems to have been able to forgive. I haven't read Morrison's book, but it seems like Nicholls made some pretty sound selections of episodes to flesh out here, like the disastrous father-son camping trip that functions as a string of small betrayals while providing for a great deal of humour and character development. We learn enough about each of these guys over the course of the film to appreciate both of their perspectives, regardless of how much we can sympathize with them.

Colin Firth and Jim Broadbent are in reality only 11 years apart, but Firth's

DRAMA

FRI, SEP 19 & SAT, SEP 20 (9:30 PM)
SUN, SEP 21 & MON, SEP 22 (7 & 9 PM)
WHEN DID YOU LAST SEE YOUR FATHER?
DIRECTED BY ANAND TUCKER
WRITTEN BY DAVID NICHOLLS
STARRING COLIN FIRTH, JIM BROADBENT, JULIET BISHOP
★★★

seething anger and general vitality set against Broadbent's jowly expressiveness and decidedly old-fashioned charms go a long way toward forming a convincing generation gap. In fact they make a wonderful pair, one over-sensitive, the other gleefully oblivious, the both of them strikingly capable of casual cruelties.

Broadbent kind of steals the show, making all the jokes and recklessly driving the scenes toward their necessary confrontations, but I found myself admiring Firth all the more for holding his own in spite of this. *When Did You Last See Your Father?* could have been deadly if some simpering, overbearingly earnest actor was cast as Blake, but Firth makes no great show of his character's resentment or self-assignment as the story's token victim. His natural warmth makes for a lovely balance with Blake's maturation into a sexual bully with a short fuse, a son who, however determined to do otherwise, is in danger of repeating his father's worst mistakes, only without the fun.

If only director Anand Tucker (Hilary Swank's *Millions*) had the same light touch, the direction is fussy, imminently tasteful, overly cutty and burdened with some creaky visual metaphors, especially his use of mirrors to impart the deeper similarities between father and son. I have to give Tucker credit, however, for not lingering over Arthur's deathbed to soak up every last drop of pathos, something plenty of other directors

would have leapt at the chance to do.

The real guilty party with regards to bathetic overkill would have to be composer Barrington Pheloung, a Tucker regular, whose godawful score rushes ahead of the imagery, the actors, and us, to telegraph every last emotional cue in the film. The result is, of course, the reverse of what is presumably intended: we can't actually feel as much because the music is too busy telling us what to feel instead of letting us find it. You might want to just sit back and pretend the music's coming from the sound system of some annoying neighbour, and enjoy watching Firth, Broadbent, et al make the discoveries on their own. ▽

He sees dead people...
and they annoy him.



RICKY GERVAIS TÉA LEONI GREG KINNEAR

GHOST TOWN

DREAMWORKS PICTURES AND SPYGLASS ENTERTAINMENT PRESENT A PARIAH PRODUCTION
"GHOST TOWN" RICKY GERVASIS TÉA LEONI GREG KINNEAR BILLY CAMPBELL KRISTEN WING DANA IVEY
"GHOST TOWN" RICKY GERVASIS TÉA LEONI GREG KINNEAR BILLY CAMPBELL KRISTEN WING DANA IVEY
"GHOST TOWN" RICKY GERVASIS TÉA LEONI GREG KINNEAR BILLY CAMPBELL KRISTEN WING DANA IVEY
PG COARSE LANGUAGE GhostTownMovie.com

STARTS FRIDAY! CHECK THEATRE DIRECTORIES FOR LOCATIONS AND SHOWTIMES

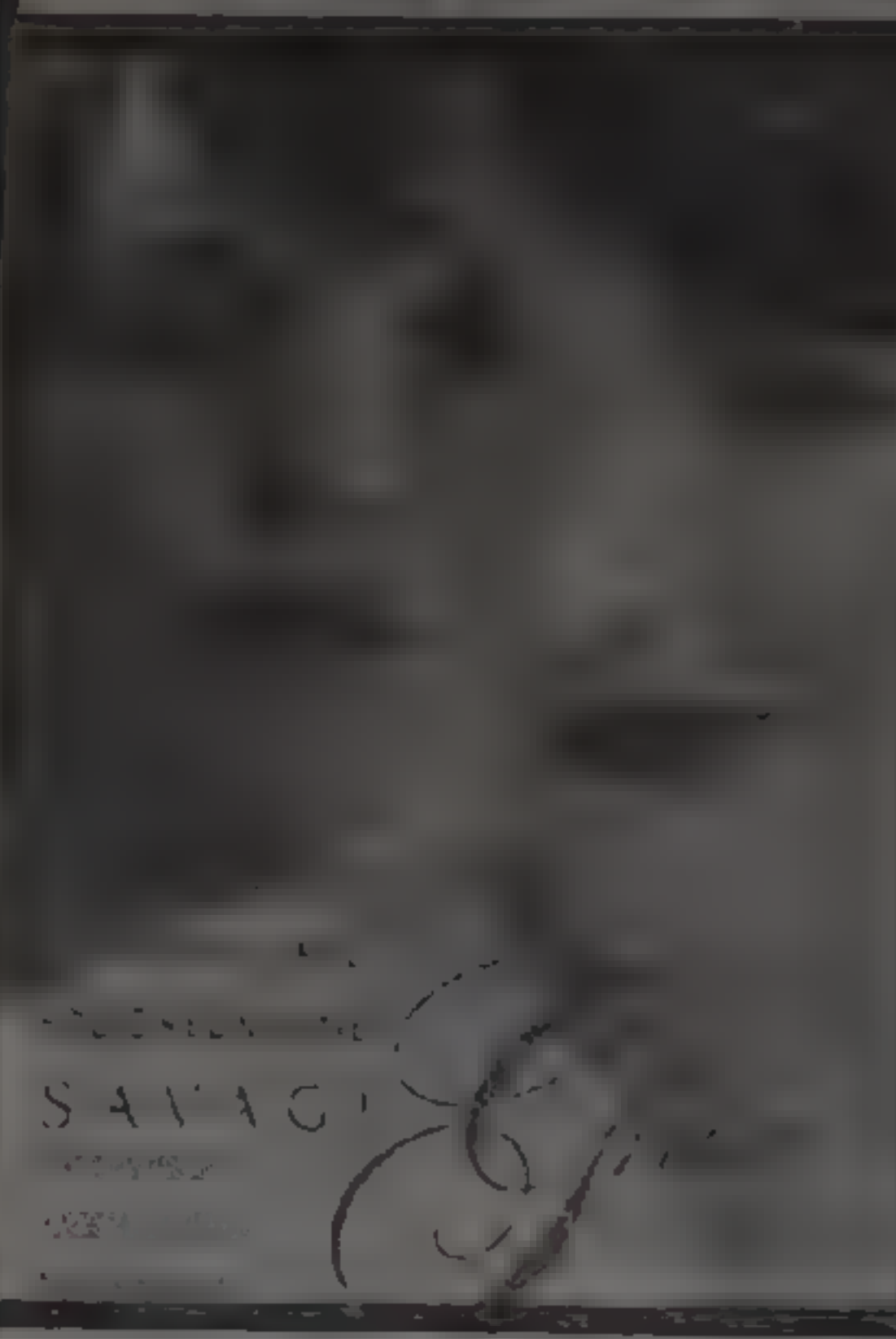
FIRST READ MEMBERS CAN WIN AWESOME PRIZES!

YOU MUST BE A FIRST READ MEMBER TO WIN. CLICK ON LINK FROM FIRST READ & SUBSCRIBE TO ENSURE YOU HAVE A CHANCE TO WIN!

A PAIR OF TIX TO SEPT 28 SHOW, AN AUTOGRAPHED POSTER, A COPY OF CLERKS 1 & 2 & \$50 GIFT CERTIFICATE TO MADDY MARSHALL COINCS

DOUBLE GUEST PASSES TO "CHOKO" INCLUDES DINNER FOR TWO (LIMITED AVAILABILITY)

PRINCESS THEATRE
10337 - Whyte Ave. - 433-0728



SAVAGE GRACE
NIGHTLY @ 7:00 & 9:00PM
SAT & SUN MATINEES @ 2:30 PM
RATED 16A DISTURBING CONTENT
VISIT US ON LINE @ MAGICLANTERNTHEATRES.CA

PRINCESS THEATRE
10337 - Whyte Ave. - 433-0728



MAMMA MIA!
THE SWEDISH MUSICAL
NIGHTLY @ 6:45 & 9:15PM
SAT & SUN MATINEES @ 2:00 PM
RATED PG
VISIT US ON LINE @ MAGICLANTERNTHEATRES.CA

QUICK REVIEWS FILM CAPSULES

OPENING THIS WEEK

DRAWING RESTRAINT 9
WRITTEN & DIRECTED BY MATTHEW BARNEY
STARRING BARNEY BJÖRK
RATED 16A DISTURBING CONTENT
★★

It was almost inevitable Björk and Matthew Barney would get together, as a romantic couple and as creative collaborators. The two professional performance artists may ostensibly be superstars from different disciplines—she the impish Icelandic nymph of global pop music; he the American jock of the glittering heights of the navel-gazing art world—but they're cut from the same cloth. Both are known for the intense physicality they bring to their art forms, transformations and chronic reinventions that, although seeking to obliterate their own identities, seem only to heighten the sheer narcissism of their practices.

They represent the highbrow end of that most modern art form: the celebrity at the centre of a self-focused spectacle, the pan-media muse and maker in one closed loop, inspiring themselves to reinvent and then reinterpret themselves.

Certainly, they're charming and talented, but they have an intensely private and opaque mythology, replete with a pantheon of symbolism they feel compelled to share and expect others to find as fascinating as they do, while only providing the sketchiest of legends to use as a key to unlocking their coded meanings.

Buried under the gloss of faux intellectualism and genuine artiness, their failures as artists are turned back on audiences with an accusatory, "You don't get it? We didn't fail—you're just too stupid!" It's bullying, but if you can get over that, even their failures can be enjoyable. They are, after all, still celebrities. It is, after all, still spectacle.

Which brings us to *Drawing Restraint 9*, Barney's addition to the series. Like his other offerings—which were shorter and more concentrated—*DR9* is bewildering to the uninitiated but has sublime moments. The pace is stately, composition of frames painterly and costumes bizarrely magnificent. But the story is laughably amateurish and self-indulgent, and the film way too long.

Capsules of Barney's work are ludicrous: they sound like fragmented folktales handed down from near-vanished cultures. They're a series of mostly dialogue- and exposition-free moments with a loose directional narrative, always about transformation: a ballet of highly ritualized steps towards another

identity that's somehow revealed to be true to one's nature, a sensuous dance of layering and stripping that at times descends, at most moments of emergence do, into (unnecessarily gory) violence.

The transformation of *DR9* takes place onboard a Japanese whaling vessel, where Björk and Barney are inexplicably married in some sort of ceremony involving dramatic costumes, prosthetics and shaved eyebrows, mirrored by a crew performing a ritual on organic goo. At the climax of the film, there's a storm and Björk and Barney hack each other to pieces and tear off their human flesh in a twisted love scene, after which they become sea creatures. Yes, really.

This isn't for the casual Björk fan—although her soundtrack is absolutely brilliant and wonderful—but for the hardcore Barney fan. But look at it this way: it's way better than Pamela Anderson and Tommy Lee's wedding night movie.

REVIEW
COMPLETED BY ANTHONY VUEWEEKLY
DIRECTED BY MATTHEW BARNEY
STARRING JOHN CUSACK, MOLLY SHANNON
★★

JONATHAN BUSCH / jonathan@vuwweekly.com
In its grander moments, the juvenility of the family-oriented, computer-animated feature doesn't so much simulate reality

metro CINEMA SEPTEMBER 18-22

DRAWING RESTRAINT 9 MATTHEW BARNEY + BJÖRK



FRIDAY & SATURDAY AT 7:00PM

WHEN DID YOU LAST SEE YOUR FATHER?

FRI & SAT @ 9:30PM
SUN & MON @ 7:00 & 9:00PM

CONFESSION OF AN INNOCENT MAN
SUNDAY @ 2:00PM FREE ADMISSION!

SEAN DYKINK
TEAM AMERICA: WORLD POLICE

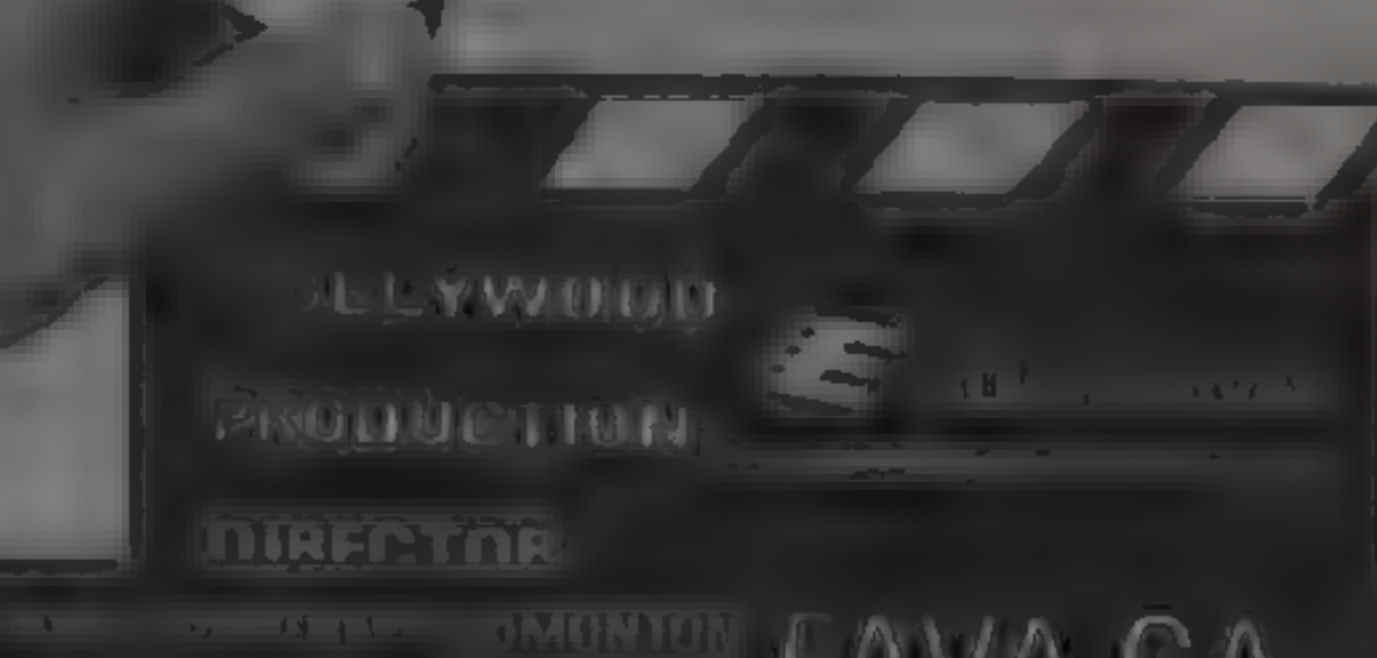
All Metro screenings are held at Ziegler Hall in the Citadel Theatre, 9825-101 Ave.
For more information, call 425-9212, or log on to www.metrocinema.org

GARNEAU theatre
872-109 Street - 433-0728



Vicky Cristina Barcelona
NIGHTLY @ 7:00 & 9:00PM
SAT & SUN MATINEES @ 2:00PM
RATED PG
VISIT US ON LINE @ MAGICLANTERNTHEATRES.CA

EDMONTON INTERNATIONAL FILM FESTIVAL
FILMMAKERS' SERIES



FAVA
FILM AND VIDEO ARTS SOCIETY ALBERTA

OCTOBER 2-4th
3pm-5pm at FAVA

\$10 - FAVA members and all-access pass holders
\$15 - non-members

FAVA.CA

FAVA
FILM AND VIDEO ARTS SOCIETY ALBERTA

...ed's pre WW II golden age. Toy... *Nemo* and *The Incredibles*,... examples, offer phenome-... modes of reality, boasting... truths and values hard to deny... they're shared through talking... and the like, not to mention partly... by Hollywood stars stripped of... image and, more important-... baggage. Often admired by... audiences in the audacity... harm, the 3-D forms ignite the... with a seductive spectacle charac-... Frank Capra or early Vincente... rather than the classical anima-... preaches it.

... phase, *Igor*, a tale of an underdog... realizing the mad science in... public pates can commit just as... as evil, half-assed plays... of these old-time conventions,... a humble sincerity in the famil-... of its storytelling. John Cusack... idealistic hunchback dubbed Igor... the school from where he studied to... assist a professor in the creation of evil... inventions for world takeover. In the land... of Malaria, an eternally dark social realm... of horrors characteristic of Halloweentown... in *The Nightmare Before Christmas*, evil is... a competitive market, culminating in each... mad scientist unleashing his wares in an...

After Igor's boss suffers a warped accident, he lands the opportunity to show off his own secret work, a magnificent terror in the form of a gigantic though oddly proportioned woman he learns to call Eva (Molly Shannon). But once the activation of her "evil bone" is thwarted, Igor is devastated to discover his creation aspires to be an actress rather than a killer. With the help of his previous living experiments, an immortal pussycat named Scamper (Steve Buscemi) and a talking brain in a vat (Sean Hayes), he tries his damndest to prepare Eva for the contest, even if he has to manipulate her to do so. But Igor's lead competitor Dr Schadenfreude (Eddie Izzard) learns of Eva's potential, and sneakily attempts to land her as his own entry.

Though *Igor* has scattered philosophical and cultural remnants familiar to a post-secondary education, including apparent Descartes references in Hayes' character of Brain and Eva's fondness for paper flowers, it doesn't reach the core of the film, which stays fairly classical and virtuous. Igor grows affection for Eva's harmless vanity, and soon begins to imagine a life beyond the mere production of evil. But it's the in-between moments that strike a chord, from Schadenfreude's flamboyance to the female grotesquery of his two-face lover Jaclyn/Heidi (brought to incredible life by the voice of a versatile Jennifer Coolidge). While not as pretentious as Tim Burton's *Corpse Bride*, *Igor* flops around awkwardly with far less clarity and emotional drive than last year's bar-raiser *Ratatouille*.

Of course, the kids might enjoy it, but I'm not writing this for them. **V**



FILM WEEKLY

FRI, SEPT 19 - THU, SEPT 25, 2008

All showtimes are subject to change at any time. Please contact theatre to confirm.

CHABA THEATRE - JASPER

6094 Connaught Dr. Jasper, 780-852-4749

BURN AFTER READING (14A, violence) **FRIDAY ONLY**
Fri-Sat 1:15, 4:00, 6:45, 9:15, 11:40, Sun-Thu 1:15, 4:00, 6:45, 9:15

THE WOMEN (PG, not recommended for young children)
Fri-Sat 1:15, 4:00, 6:45, 9:15

CINEMA CITY MOVIES 12

106 Ave 50 St 780-472-1773

COLLEGE (18A, crude content, coarse language)
Fri-Sat 1:15, 4:00, 6:45, 9:15, 11:40, Sun-Thu 2:00, 4:50, 7:30, 10:00

THE ROCKER (PG, coarse language)
Fri-Sat 1:15, 4:00, 6:45, 9:15, 11:40, Sun-Thu 1:15, 4:00, 6:45, 9:15

SPACE CHIMPS (G)
Fri-Sat 1:15, 4:00, 6:45, 9:15

HELLBOY II: THE GOLDEN ARMY (14A)
Fri-Sat 1:30, 4:45, 7:20, 9:55, 12:20, Sun-Thu 1:30, 4:45, 7:20, 9:55

HANCOCK (PG, crude content, violence, coarse language)
Fri-Sat 1:50, 4:45, 7:25, 9:35, 11:45, Sun-Thu 1:50, 4:45, 7:25, 9:35

WANTED (18A, gory scenes, brutal violence)
Fri-Sat 1:35, 4:05, 7:05, 9:45, 12:10, Sun-Thu 1:35, 4:05, 7:05, 9:45

GET SMART (PG, violence, coarse language)
Fri-Sat 1:45, 4:35, 7:00, 9:30, 11:50, Sun-Thu 1:45, 4:35, 7:00, 9:30

THE INCREDIBLE HULK (PG, violence, frightening scenes)
Fri-Sat 9:20, 11:55, Sun-Thu 9:20

KUNG FU PANDA (PG)
Fri-Sat 1:55, 4:30, 7:15, 9:25, 11:25, Sun-Thu 1:55, 4:30, 7:15, 9:25

SEX AND THE CITY (18A)
Daily 3:50, 6:50, 9:40

INDIANA JONES AND THE KINGDOM OF THE CRYSTAL SKULL (PG, violence, frightening scenes)
Daily 1:20, 4:20, 7:10, 9:50

THE CHRONICLES OF NARNIA: PRINCE CASPIAN (PG, violence)
Fri-Sat 1:10, 4:40, 7:35, 10:45, Sun-Thu 1:10, 4:40, 7:35

IRON MAN (PG, not recommended for young children, violence)
Fri-Sat 1:25, 4:15, 6:55, 9:55, 12:15, Sun-Thu 1:25, 4:15, 6:55, 9:55

DR. SEUSS' HORTON HEARS A WHO! (G)
Daily 1:30

CINEMEX ODEON NORTH

14231 137th Avenue, 780-732-2236

IGOR (PG)
Daily 12:10, 2:20, 4:30, 6:45, 8:50

LAKEVIEW TERRACE (14A, coarse language)
Daily 1:00, 3:10, 5:20, 7:30, 9:40

MY BEST FRIEND'S GIRL (18A, crude content, coarse language)
Daily 2:10, 5:30, 8:00, 10:25

GHOST TOWN (PG, coarse language)
Fri-Mon, Wed-Thu 12:40, 3:30, 7:00, 9:30, Tue 3:30, 7:00, 9:30, Star and Strollers Screening: Tue 1:00

BURN AFTER READING (14A, coarse language, violence)
Fri-Mon, Wed-Thu 12:20, 2:40, 5:10, 7:30, 10:00, Tue 5:10, 7:30, 10:00, Star and Strollers Screening: Tue 1:00

RIGHTEOUS KILL (14A, violence, coarse language)
Daily 1:20, 4:00, 7:10, 9:50

THE WOMEN (PG, not recommended for young children)
Daily 1:00, 3:40, 6:50, 9:40

BANGKOK DANGEROUS (18A)
Fri-Sun, Tue-Thu 2:00, 5:20, 7:45, 10:05, Wed 2:00, 5:20, 7:45, 10:05

DEATH RACE (14A, gory scenes, coarse language, brutal violence)
Fri-Tue, Thu 2:15, 5:00, 7:50, 10:20, Wed 2:15, 5:00, 10:20

THE HOUSE BUNNY (PG, not recommended for young children, coarse language)
Fri-Sun, Tue-Thu 1:10, 3:50, 6:40, 9:10, Wed 1:10, 3:50, 6:40, 9:10

TROPIC THUNDER (14A, coarse language, crude content)
Daily 1:00, 3:10, 5:20, 7:30, 9:40

THE DARK KNIGHT (PG, frightening scenes, not recommended for young children, violence)
Daily 12:00, 3:15, 6:45, 10:00

MAMMA MIA! (PG)

Daily 12:30, 3:20, 6:30, 9:00

JOURNEY TO THE CENTER OF THE EARTH (PG, not recommended for young children)
Read Fri-Tue 1:30, 4:10, 7:05, 9:20, Wed-Thu 1:30, 4:10

THE METROPOLITAN OPERA: OPENING NIGHT GALA (Classification not available)
Mon 6:30

RENT FILMED LIVE ON BROADWAY (Classification not available)
Wed-Thu 7:00

CINEMEX ODEON SOUTH

10000 102 Ave, 780-421-0200

IGOR (PG)
Daily 12:45, 4:00, 7:00, 9:40

LAKEVIEW TERRACE (14A, coarse language)
Daily 12:45, 4:00, 7:00, 9:40

MY BEST FRIEND'S GIRL (18A, crude content, coarse language)
Daily 1:45, 4:45, 8:00, 10:30

GHOST TOWN (PG, coarse language)
Fri-Mon, Wed-Thu 1:10, 3:45, 7:15, 9:50, Tue 3:45, 7:15, 9:50, Star and Strollers Screening: Tue 1:00

BURN AFTER READING (14A, coarse language, violence)
Daily 12:15, 2:45, 5:15, 7:45, 10:15

THE WOMEN (PG, not recommended for young children)
Fri-Mon, Wed-Thu 1:20, 4:10, 6:50, 9:30, Tue 4:10, 6:50, 9:30, Star and Strollers Screening: Tue 1:00

BANGKOK DANGEROUS (18A)
Daily 5:00, 7:30, 10:15

MERA PIND (PUNJABI W.E.S.T., G)
Fri-Wed 12:40, 4:30, 8:30, Thu 12:30, 4:30, 8:30

DEATH RACE (14A, gory scenes, coarse language, brutal violence)
Fri-Sun, Tue-Thu 1:50, 4:40, 7:40, 10:20, Mon 1:50, 4:40, 10:20

MAMMA MIA! (PG)
Fri-Wed 1:00, 3:40, 6:30, 9:10, Thu 1:00, 3:40, 9:20

THE HOUSE BUNNY (PG, not recommended for young children, coarse language)
Fri-Sun, Tue-Thu 12:50, 3:20, 6:40, 9:00, Mon 12:50, 3:20, 7:00

FLY ME TO THE MOON 3-D (G)
Read Fri-Tue 1:15, 3:50, 6:30, Wed-Thu 1:15, 3:50

TROPIC THUNDER (14A, coarse language, crude content)
Daily 1:30, 4:15, 7:20, 10:10

THE SISTERHOOD OF THE TRAVELING PANTS 2 (PG)
Daily 2:00

PINEAPPLE EXPRESS (18A, substance abuse)
Daily 5:10, 10:30

STEP BROTHERS (14A, coarse language, not recommended for children, crude content)
Daily 2:10, 7:50

THE DARK KNIGHT (PG, frightening scenes, not recommended for young children, violence)
Daily 12:15, 3:30, 6:45, 10:00

JOURNEY TO THE CENTER OF THE EARTH (PG, not recommended for young children)
Read Fri-Tue 9:20

THE METROPOLITAN OPERA: OPENING NIGHT GALA (Classification not available)
Mon 6:30

RENT FILMED LIVE ON BROADWAY (Classification not available)
Wed-Thu 7:00

CITY CENTRE 8

10200 102 Ave, 780-421-0200

LAKEVIEW TERRACE (14A, coarse language)
Dolby Stereo Digital Daily 12:30, 3:50, 6:50, 9:50

THE WOMEN (PG, not recommended for young children)
Dolby Stereo Digital Daily 12:15, 3:15, 6:35, 9:10

RIGHTEOUS KILL (14A, violence, coarse language)
Dolby Stereo Digital Daily 12:40, 4:00, 7:00, 9:30

BURN AFTER READING (14A, coarse language, violence)
Digital Presentation Fri-Tue 12:45, 3:40, 6:45, 9:20, Wed 12:45, 3:40, 6:45, 9:20, Digital Presentation DTS Digital Thu 12:45, 3:40, 9:20

BANGKOK DANGEROUS (18A)
Dolby Stereo Digital Fri-Sun, Wed 1:00, 3:20, 6:40, 9:00, Mon 1:00, 3:20, 9:10, Tue 3:20, 6:40, 9:00, Thu 1:00, 3:20

PINEAPPLE EXPRESS (18A, substance abuse)
Dolby Stereo Digital Fri-Tue 12:10, 3:00, 6:30, 9:00, 9:15, Wed-Thu 12:10, 3:00, 6:30, 9:00

TROPIC THUNDER (14A, coarse language, crude content)
Dolby Stereo Digital Daily 12:20, 3:10, 7:10, 9:40

THE DARK KNIGHT (PG, violence, frightening scenes, not recommended for young children)
DTS Digital Daily 12:00, 3:30, 6:30, 8:00

RENT FILMED LIVE ON BROADWAY (Classification not available)
Digital Presentation Wed-Thu 7:00

CLAREVIEW 10

10100 101 Ave, 780-421-0100

THE DARK KNIGHT (PG, violence, frightening scenes, not recommended for young children)
Fri, Mon-Thu 6:30, Sat-Sun 12:50, 6:30

TROPIC THUNDER (14A, coarse language, crude content)
Daily 4:00, 9:40

DEATH RACE (14A, gory scenes, coarse language, brutal violence)
Fri, Mon-Thu 4:45, 7:05, 9:35, Sat-Sun 1:25, 4:45, 7:05, 9:35

FLY ME TO THE MOON 3-D (G)
Fri, Mon-Thu 4:25, 6:35, 8:50, Sat-Sun 2:00, 4:25, 6:35, 8:50

BURN AFTER READING (14A, coarse language, violence)
Fri, Mon-Thu 4:50, 7:15, 9:45, Sat-Sun 1:50, 4:50, 7:15, 9:45

THE WOMEN (PG, not recommended for young children)
Fri, Mon-Thu 3:50, 6:40, 9:10, Sat-Sun 1:00, 3:50, 6:40, 9:10, Real Babies' Mon 4:30

RIGHTEOUS KILL (14A, violence, coarse language)
Fri, Mon-Thu 4:15, 7:10, 9:30, Sat-Sun 1:30, 4:15, 7:10, 9:30

IGOR (PG)
Fri, Mon-Thu 4:40, 6:45, 9:00, Sat-Sun 12:30, 2:30, 4:40, 6:45, 9:00

LAKEVIEW TERRACE (14A, coarse language)
Fri, Mon-Thu 4:10, 6:50, 9:20, Sat-Sun 1:10, 4:10, 6:50, 9:20

MY BEST FRIEND'S GIRL (18A, crude content, coarse language)
Fri, Mon-Thu 4:20, 7:20, 9:50, Sat-Sun 1:40, 4:20, 7:20, 9:50

GHOST TOWN (PG, coarse language)
Fri, Mon-Thu 4:30, 7:00, 9:25, Sat-Sun 1:20, 4:30, 7:00, 9:25

GALAXY-SHERWOOD PARK

2020 Sherwood Drive, 780-416-0150

IGOR (PG)
Fri 3:45, 6:50, 9:10, Sat-Sun 12:50, 3:45, 6:50, 9:10, Mon-Thu 6:50, 9:10

LAKEVIEW TERRACE (14A, coarse language)
Fri 3:50, 7:00, 9:50, Sat-Sun 12:30, 3:50, 7:00, 9:50, Mon-Thu 7:00, 9:50

MY BEST FRIEND'S GIRL (18A, crude content, coarse language)
Fri 4:30, 7:20, 10:15, Sat-Sun 1:30, 4:30, 7:20, 10:15, Mon-Thu 7:20, 10:15

GHOST TOWN (PG, coarse language)
Fri 4:00, 7:10, 9:45, Sat-Sun 12:40, 4:00, 7:10, 9:45, Mon-Thu 7:10, 9:45

BURN AFTER READING (14A, coarse language, violence)
Fri 4:20, 7:15, 9:40, Sat-Sun 1:20, 4:20, 7:15, 9:40, Mon-Thu 7:15, 9:40

RIGHTEOUS KILL (14A, violence, coarse language)
Fri 4:40, 7:30, 10:10, Sat-Sun 12:10, 4:40, 7:30, 10:10, Mon-Thu 7:30, 10:10

THE WOMEN (PG, not recommended for young children)
Fri 3:40, 6:40, 9:20, Sat-Sun 12:20, 3:40, 6:40, 9:20, Mon-Thu 6:40, 9:20

THE HOUSE BUNNY (PG, not recommended for young children, coarse language)
Fri 4:15, 7:05, 9:30, Sat-Sun 1:00, 4:15, 7:05, 9:30, Mon-Thu 7:05, 9:30

TROPIC THUNDER (14A, coarse language, crude content)
Fri 4:10, 7:40, 10:20, Sat-Sun 1:10, 4:10, 7:40, 10:20, Mon-Thu 7:40, 10:20

THE DARK KNIGHT (PG, frightening scenes, not recommended for young children, violence)
Fri 3:30, 6:45, 10:00, Sat-Sun 12:00, 3:30, 6:45, 10:00, Mon-Thu 8:00

GARNEAU

8712-109 St, 780-433-0720

VICKY CRISTINA BARCELONA (14A)
Daily 7:00, 9:00, Sat-Sun 2:00

GRANDIN THEATRE

Grandin Mall, Sir Winston Churchill Ave, St. James, 780-421-0100

Date of Issue only: Thu, Sept. 18:

TROPIC THUNDER (14A, coarse language, crude content)
Thu, Sept. 18: 12:50, 7:00, 9:00

BANGKOK DANGEROUS (18A)
Thu, Sept. 18: 1:10, 5:05, 7:05, 9:10

THE WOMEN (PG, not recommended for young children)
Thu, Sept. 18: 12:35, 2:40, 4:45, 6:55, 9:15

RIGHTEOUS KILL (14A, violence, coarse language)
Thu, Sept. 18: 1:20, 3:20, 5:20, 7:20, 9:20

BURN AFTER READING (14A, coarse language, violence)
Thu, Sept. 18: 1:15, 3:15, 5:15, 7:15, 9:15

DISASTER MOVIE (14A, crude content)
Thu, Sept. 18: 5:00

STAR WARS: THE CLONE WARS (PG)
Thu, Sept. 18: 2:55

DUGGAN CINEMA-CAMROSE

10100 101 Ave, 780-421-0100

BURN AFTER READING (14A, coarse language, violence)
Daily 7:05, 9:05, Sat-Sun 2:05

MY BEST FRIEND'S GIRL (18A, crude content, coarse language)
Daily 7:15, 9:15, Sat-Sun 2:15

LEDUC CINEMAS

10100 101 Ave, 780-421-0100

BURN AFTER READING (14A, coarse language, violence)
Daily 7:00, 9:30, Sat-Sun 1:10, 3:35

MY BEST FRIEND'S GIRL (18A, crude content, coarse language)
Daily 7:10, 9:35, Sat-Sun 1:05, 3:25

RIGHTEOUS KILL (14A, violence, coarse language)
Daily 7:05, 9:25

LAKEVIEW TERRACE (14A, coarse language)
Daily 6:55, 9:20, Sat-Sun 1:00, 3:30

WALL-E (G)
Sat-Sun 12:55, 3:20

METRO CINEMA

10100 101 Ave, 780-421-0100

DRAWING RESTRAINT 9 (14A, nudity, gory scenes, not recommended for young children)
Fri 7:00, Sat 7:00

CONFESSIONS OF AN INNOCENT MAN (14A)
Fri 7:00, Sat 7:00

WHEN DID YOU LAST SEE YOUR FATHER? (14A, mature themes)
Fri 9:30, Sat 9:30, Sun 7:00, 9:00, Mon 7:00, 9:00

PARKLAND CINEMA 7

150 Century Crossing, Spruce Grove, 780-972-2332, Spruce Grove, Story Plain, Parkland County

IGOR (PG)
Daily 6:45, 9:00, Sat, Sun, Tue 12:50, 6:45, 9:00

LAKEVIEW TERRACE (14A, coarse language)
Daily 7:05, 9:20, Sat, Sun, Tue 1:10, 3:25

MY BEST FRIEND'S GIRL (18A, crude content, coarse language)
Daily 7:15, 9:25, Sat, Sun, Tue 1:00, 3:05, Movies For Mommies: Tue 1:00

RIGHTEOUS KILL (14A, violence, coarse language)
Daily 7:10, 9:30, Sat, Sun, Tue 1:15, 3:30

BURN AFTER READING (14A, coarse language, violence)
Daily 7:00, 9:15, Sat, Sun, Tue 1:05, 3:15

THE WOMEN (PG, not recommended for young children)
Daily 6:50, 9:15, Sat, Sun, Tue 12:55, 6:50, 9:15

TROPIC THUNDER (14A, coarse language, crude content)
Daily 6:55, 9:10, Sat, Sun, Tue 12:45, 3:10

PRINCESS

10337-82 Ave, 780-433-0720

MAMMA MIA! SING-A-LONG (PG)
Daily 6:45, 9:15, Sat-Sun 2:00

SAVAGE GRACE (18A, disturbing content)
Daily 7:00, 9:00, Sat-Sun 2:30

SCOTIABANK THEATRE WEST

111 Ave, Great Rd, 780-455-8725

IGOR (PG)
Fri-Sun 12:15, 3:00, 6:40, 9:10, Mon-Thu 1:10, 3:45, 6:40, 9:10

LAKEVIEW TERRACE (14A, coarse language)
Fri-Sun 12:20, 3:45, 7:25, 10:10, Mon-Thu 1:20, 4:25, 7:25, 10:10

MY BEST FRIEND'S GIRL (18A, crude content, coarse language)
Fri-Sun 12:45, 4:15, 7:45, 9:50, Mon-Thu 1:00, 4:10, 7:00, 9:50

GHOST TOWN (PG, coarse language)
Fri-Sun 12:45, 4:15, 7:45, 9:50, Mon-Thu 1:00, 4:10, 7:00, 9:50

RIGHTEOUS KILL (14A, violence, coarse language)
Fri-Sun 12:45, 4:15, 7:45, 9:50, Mon-Thu 1:00, 4:10, 7:00, 9:50

BURN AFTER READING (14A, coarse language, violence)
Fri-Sun 1:00, 4:10, 7:10, 10:15, Mon-Thu 1:20, 4:00, 7:10, 10:15, Wed 4:30, 7:20, 10:10, Star and Strollers Screening: Wed 1:00

THE HOUSE BUNNY (PG, not recommended for young children, coarse language)
Fri-Sun 12:40, 3:40, 6:45, 9:10, Mon-Thu 1:10, 3:40, 7:00, Tue-Thu 12:40, 3:40, 6:45, 9:10

TROPIC THUNDER (14A, coarse language, crude content)
Fri-Sun 12:45, 3:45, 7:00, 9:45, Mon-Thu 1:20, 4:15, 7:10, 9:30, Wed 1:20, 4:15, 7:10, 9:30

PINEAPPLE EXPRESS (18A, substance abuse)
Fri-Sun 12:40, 3:40, 6:45, 9:10, Mon-Thu 1:10, 3:40, 7:00, Tue-Thu 12:40, 3:40, 6:45, 9:10

THE DARK KNIGHT (PG, violence, frightening scenes, not recommended for young children)
Daily 1:30, 4:15, 7:15, 9:55

DEATH RACE (14A, gory scenes, coarse language, brutal violence)
Fri 12:45, 3:50, 7:00, 9:45, Sat-Sun 12:45, 3:50, 7:00, 9:40, Mon-Thu 12:45, 3:50, 7:00, 9:40

THE HOUSE BUNNY (PG, not recommended for young children, coarse language)
Fri-Sun 12:40, 3:40, 6:45, 9:10, Mon-Thu 1:10, 3:40, 7:00, Tue-Thu 12:40, 3:40, 6:45, 9:10

TROPIC THUNDER (14A, coarse language, crude content)
Fri-Sun 12:45, 3:45, 7:00, 9:45, Mon-Thu 1:20, 4:15, 7:10, 9:30, Wed 1:20, 4:15, 7:10, 9:30

STEP BROTHERS (14A, coarse language, not recommended for young children, crude content)
Fri-Sun, Tue-Thu 1:00, 7:30, Mon 12:45, 3:15

THE DARK KNIGHT (PG, violence, frightening scenes, not recommended for young children)
Daily 1:10, 4:30, 8:00

THE DARK KNIGHT: THE IMAX EXPERIENCE (PG, violence, frightening scenes, not recommended for young children)
Fri-Sun 12:00, 3:30, 6:30, 9:30, Mon-Thu 3:30, 7:00, 10:15

THE METROPOLITAN OPERA: OPENING NIGHT GALA (Classification not available)
Mon 6:30

WESTMOUNT CENTRE

111 Ave, Great Rd, 780-455-8725

THE WOMEN (PG, not recommended for young children)
Dolby Stereo Digital Fri, Mon-Thu 6:40, 9:15, Sat-Sun 12:50, 3:20, 6:40, 9:15

MY BEST FRIEND'S GIRL (18A, crude content, coarse language)
SR Dolby Digital Fri, Mon-Thu 7:00, 9:20, Sat-Sun 1:00, 3:30, 7:00, 9:25

BURN AFTER READING (14A, coarse language, violence)
DTS Digital Fri, Mon-Thu 7:10, 9:35, Sat-Sun 1:15, 3:40, 7:10, 9:35

MAMMA MIA! (PG)
DTS Digital Fri, Mon-Thu 6:50, 9:05, Sat-Sun 12:40, 3:10, 6:50, 9:05

WESTSKOWN CINEMAS

10337-82 Ave, 780-433-0720

BURN AFTER READING (14A, coarse language, violence)
Daily 7:00, 9:30, Sat-Sun 1:10, 3:35

MY BEST FRIEND'S GIRL (18A, crude content, coarse language)
Daily 7:10, 9:35, Sat-Sun 1:05, 3:25

RIGHTEOUS KILL (14A, violence, coarse language)
Daily 7:05, 9:25

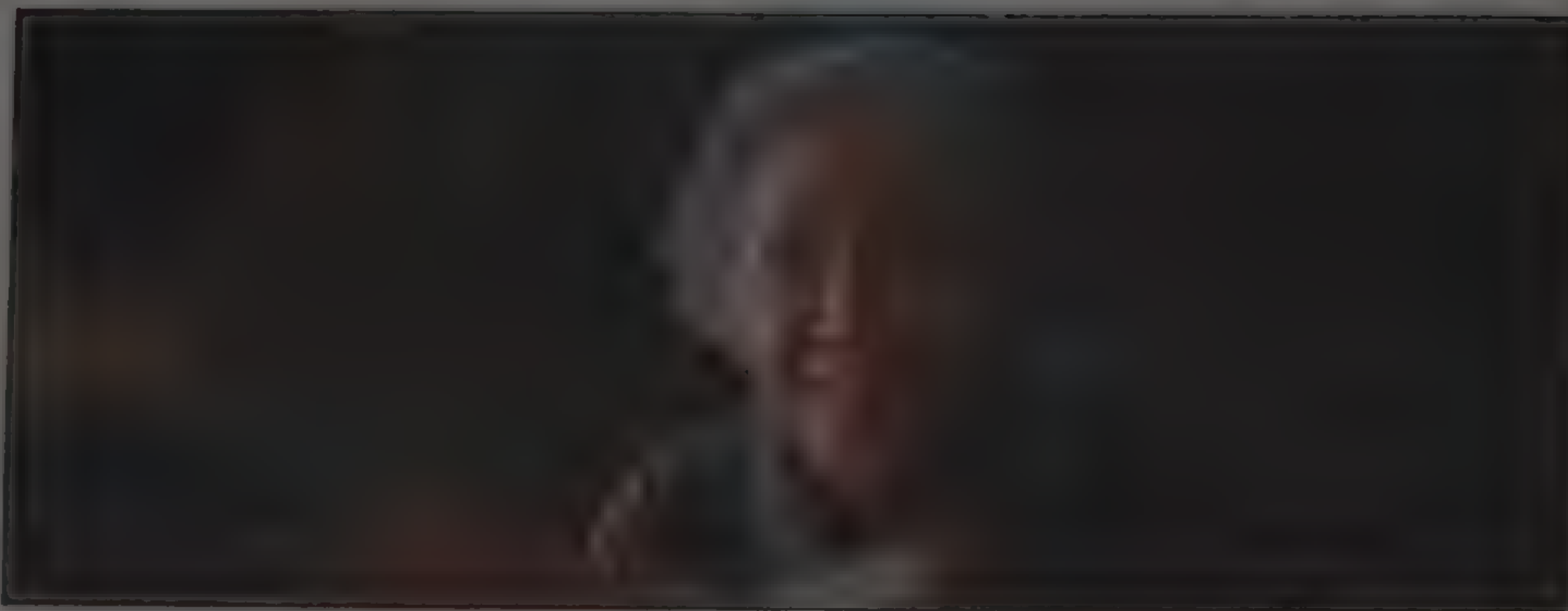
LAKEVIEW TERRACE (14A, coarse language)
Daily 6:55, 9:20, Sat-Sun 1:00, 3:30

WALL-E (G)
Sat-Sun 12:55, 3:20

THE WOMEN (PG, not recommended for young children)
Daily 6:50, 9:20, Sat-Sun 1:00, 3:30

Death becomes her

FLICKS **DVDETECTIVE**
JOSEF BRAUN & BRIAN CRICHTON
dvdetective@vuwweekly.com



JOSEF BRAUN / josef@vuwweekly.com

It begins and ends with a mountainous landscape buried in snow, and it's in between these winters that the story unfolds. Orin (Sumiko Sakamoto) is 69 years old and in superb physical and mental condition. She's nimble, good humoured, works hard and has an impressive mouth full of teeth that her eldest son Tatsuhei (Ken Ogata) admiringly refers to as "rock-like." Yet Orin's fortitude is a source of embarrassment, something her fellow villagers in fact hold against her, because, to be aligned with local custom, at her age a body should be breaking down. At her age it's time to say farewell to one's family and climb on up to Mt Narayama.

My guess is it's a mixture of things: honour, superstition and this agrarian community's considerable poverty and general bad luck probably all contribute in some way to this ritual that has every member of the village being taken up to neighbouring Narayama by the age of 70 to die. This Darwinian spin on the old folks' home seems at once brutish and in its way mystically comforting, with the image of Narayama being cultivated as one of heavenly togetherness. Before Orin finally makes her journey to Narayama, we're given a series of highly engag-

ing impressions of just what sort of life she's leaving behind, one of hardship, struggles against the cruel dictates of nature and base satisfactions, from hunting and fishing and eating to violence and fornication and the release of bodily waste—the very first piece of action in the film finds two brothers running out of their hovel into the cold morning to piss in the mud and snow. Yet however primitive we deem these characters' lives to be, there's never the slightest implication that they're any different from the modern audience watching their story unfold. The camera never looks down on them but rather looks them square in the eye.

The Ballad of Narayama (1983), though based on Shichirô Fukazawa's stories, is classic Imamura, unsentimental but

rife with pathos, casually vulgar, emphatically equating man with animals, observant of ritual and absurdities in every sort of scenario. As the master filmmaker, who died in 2006, famously said, "I am interested in the relationship of the lower part of the human body and the lower part of the social structure." Of course you'd be forgiven for not even knowing who Shohei Imamura is, since his prolific body of work—multiple-award-winning, spanning some 45 years, and of enormous significance to both Japanese and world cinema—is so rarely revived and still so woefully under-represented on DVD. Fortunately, Animeigo's recent release of *The Ballad of Narayama* makes one of his very best works, winner of the Palme d'Or, available to a larger audience.

DEAD BABY UTTER Imamura, the very, vandalism, patricide: the "simple folk" in Imamura's world are not condescended to or treated as any less corrupted than the rest of us. While the primary narrative here concerns Orin's preparations for Narayama—preparations that include everything from teaching her daughter-in-law how to fish to secretly knocking out her own teeth!—the film is essentially about examining how a community works, a pursuit that underlies a great deal of Imamura's films, from his documentaries to *The Pornographers* ('66), his celebrated porn industry chronicle, to *Black Rain* ('89), his devastating exploration of survivors of the atomic bomb, to his sprawling, magnificent box office

bomb *The Profound Desire of the Gods* ('68), a film set on a backward island that's slowly being consumed by tourist industry, which in certain ways was a rehearsal for *The Ballad of Narayama*. In every case, how people, however sophisticated, are driven by fear, anxiety, desire and mythical thinking was of central concern to Imamura, and a tremendously enduring source of humour, insight and resonance.

That Orin's younger son Risuke (Tonpei Hidari, hilarious) stinks and can't get laid—that hawks scoop up carrion intended for the villagers, that a ghost lingers shivering behind a tree even after rifles are fired at it, that crops don't grow or families don't get along: these are the everyday bursts of chaos that have to be reckoned with in *The Ballad of Narayama*. The danger with such storytelling is that things get so dispersed it becomes hard to connect with individual characters, but each of the leads here is lovingly detailed and textured, and, in particular, the development of Orin and Tatsuhei's bond as their days together dwindle builds to a moving conclusion in the film's mostly wordless final passages, an effect intensified by the weary, troubled but ultimately helpless subtext of Ogata's performance. Best known in the west for his work in films like *Mishima: A Life in Four Chapters* ('85) or Imamura's *Vengeance is Mine* ('79), Ogata really does have one of the most expressive faces in modern Japanese film. ▽

WALK TO ATTEND THE CHOKE

A DIRTY MINDED SATIRICAL PSYCHOTIC COMEDY

7:00PM at EMPIRE CITY CENTRE 9
10200-102 AVE

CHOKE

VUE WEEKLY

IN THEATRES FRIDAY SEPTEMBER 26TH

Starlite Room Presents
a night for the progressive thinker

FRIDAY SEPTEMBER 19TH 2008

FRIDAY SEPTEMBER 19TH 2008

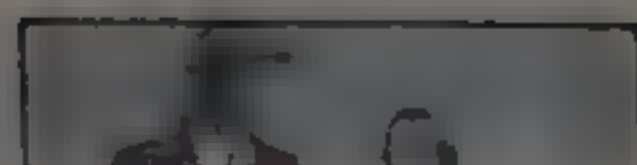
Starlite

Atlas Shrug

EMPIRE CITY

NO AT THE DOOR | MEMBERS | INDIVIDUALS

DEEP DARK WOODS / 41



LOOSE CHANGE TRIO / 42



CANCER BATS / 45



You wouldn't like me when I'm angry

Ndidi Onukwulu reveals all in her songs

EDEN MUNRO / eden@vancouverweekly.com

The blues and old spirituals and soul music came once from a very rooted place—it was the music of the people coming over to new environments, as a form of communication and the freedom of worship of whatever they needed to do in that moment, whatever they needed to create as a way to communicate messages when you couldn't just talk freely.

Necessity is something that is vital to **Ndidi Onukwulu's** music; the songwriter is driven by a desire, a need, to reveal herself in the music she creates. For Onukwulu, there is no point in holding back. Music is a way of communication, and holding back when it comes to delving into feelings would be the equivalent of trying to sing while gagged. She's concerned with addressing reality without flinching, very much like the blues singers of old did. Without that willingness to open herself up, she admits that the music would be more recreation than creation.

"[Blues and soul music] are really, really organic," she says. "Unfortunately, through the development of popular culture, etcetera, it's just been really bastardized. Especially today, it's actually painful just to hear the blatant recreation and the blatant ripping off of what already existed, without any thought of evolution."

"I really believe that it's the job of myself as an artist," she continues, "to try and take this piece of my being and create something different, create a new level and really put it out there and show the evolution of these sounds, because we're not living in the 1950s or the 1960s or the 1970s or the 1980s or the 1990s or the 2000s. It's 2008—why would I make that kind of music again?"

Part of what Onukwulu sees as an extreme lack of creativity is due to the wide dissemination of music in the modern age; where there was a time when a musician might hear a fragment of a song on the radio and try to figure it out, adding her own bits in to fill out the spots that are unremembered, thus creating something new, now the Internet plays a huge role in cataloguing everything that has come before. It's no longer necessary to use creativity to play music, given the availability of works ripe for recreation.

PREVIEW

SUN, SEP 21 (8 PM)
NDIDI ONUKWULU
WITH CR AVERY
MYER HODROWITZ THEATRE, \$23.50

"People are really, really afraid—they'd rather just go back and listen to someone sing something that they didn't even write, with beats that are tunes and musicality that is easily identified and that they've heard about a million times before," she says, before confessing, "we're really scared, we're really apathetic—myself included: I've got my weaknesses with really bad literature. I read really shitty books or sometimes watch really bad movies, and each time I do it I'm like, 'Oh, I'm just giving in to consumer culture,' but I don't stop, so I can't fault anyone."

"We're in a really weird time," she adds. "It's really extreme, so you either go really full force and just try and push and push and push and create—you need to be as forward thinking as you can—or you're just going to be blatantly copying."

DESPITE HER WEAKNESS (for *Deep Dark Woods*) and movies, Onukwulu is moving ahead with her efforts to create music that reflects her life rather than that of some past songwriter. Having spent time living in New York City, Toronto and now just outside of Vancouver, she admits that her surroundings impact her songwriting.

"I do think that living in the bigger cities, all of the material that I write is based on some form of human rela-

tionship, be it an argument, be it a disconnect to the natural environment, be it love," she considers. "I'm really, really nosy, I have a really big problem with that—I eavesdrop all the time and I have a staring problem, so I realize I might as well work these to my advantage, because I'm fascinated by human beings, I'm fascinated by the fact that we're all the same yet we kind of look different and we really work hard to disconnect ourselves from each other, yet we all go through the exact same things. I'm fascinated to see how other people deal with a situation that I can completely identify with—being a human being I can pretty much identify with all other things that human beings deal with to a degree."

"So I find that in the city my writing's a bit angrier," she continues. "New York was more depressing, but Toronto was angry because I didn't like that city and the people really made me mad ... Because I was in kind of an angry state I would draw that sort of energy, so I'd end up seeing a lot of fights or I worked in restaurants and would have to deal with being treated like an indentured servant and that would make me mad."

"In the last year before this record I was in between places and I was touring a lot, so because I wasn't grounded in any particular place the moods and the tones are different. I definitely am influenced by my environment—when it's quieter I'm able to get into the delicacy, the intimacy of stories, and when I'm in a very loud environment it can be a bit scattered and usually more aggressive." ▽



FULL MOON FOLK CLUB

UPCOMING SHOWS...

FRIDAY SEPTEMBER 28

ROY BOOK BINDER LITTLE MISS HIGGINS & TIM WILLIAMS

TICKETS \$17 ADVANCE • \$20 AT THE DOOR • AVAILABLE AT TIX @ THE COFFEE SHOP & RECORDS

COMING SOON: OCTOBER 10th

St Basil's Cultural Centre
10819-71 Ave info: 438-6410 www.infoc.org

BLACK BEAR PSYCHO-COSMETIC FROM 2007.

DEEP DARK WOODS

BLITTER BUILT BLACK BEAR 19915 - BLACK BEAR 19915

WEDNESDAY SEPT 24

CENTURY CASINO

CHECK OUT THESE UPCOMING SHOWS!

SEP 24

\$24.95
AVAILABLE AT TICKETMASTER
437-8998 AND CENTURY CASINO

PRISM

OCT 17

\$33.95/\$49.95
AVAILABLE AT TICKETMASTER
437-8998 AND CENTURY CASINO

GARY LEWIS
AND THE
PLAYBOYS

OCT 25

\$34.95
AVAILABLE AT TICKETMASTER
437-8998 AND CENTURY CASINO

CHILLWACK

OCT 26

\$33.95/\$49.95
AVAILABLE AT TICKETMASTER
437-8998 AND CENTURY CASINO

JAY AND
THE AMERICANS

NOV 07

\$39.95
AVAILABLE AT TICKETMASTER
437-8998 AND CENTURY CASINO

APRIL
WINNIE

NOV 29

\$29.95
AVAILABLE AT TICKETMASTER
437-8998 AND CENTURY CASINO

BARNEY
BENTALL
and the
LEGENDARY HEARDS

TICKETS AVAILABLE AT CENTURY CASINO

ALL SHOWS DOORS AT 7PM

13103 FORT RD 648.4000

Who killed the CD packaging?

MUSIC **ENTER SANDOR**
STEVEN SANDOR
ENTER SANDOR.COM

As CD sales—and prices—continue to fall, the industry needs to rethink the way that music is packaged and released to the masses. Yes, downloads are quick and easy, but for the record-collector geeks out there, getting a song for 99 cents, with no artwork, liner notes or any added features, is an unsatisfying experience.

Until now, the best the industry has managed to come up with is CDs with extras, such as included bonus discs, DVDs and exclusive artwork. But, with the release of *Who Killed Amanda Palmer?*, from the so-named singer of the Dresden Dolls, that might change.

First, I have to state that the album itself is excellent; like the Dresden Dolls, it takes German cabaret music and injects it

with a healthy dose of punk, and the result is a set of piano tunes that you can slam dance to, and which feature cruel lyrics. My favourite? "Oasis," Palmer's tale about a rape victim who is forced into an abortion, put over a sound bed that is pure bubblegum pop. It follows the great tradition of pop music, to place miserable words over a sweet musical backdrop, but it is far more sinister than a break-up song.

But, now, back to the marketing of the album, which is out this week. Not only is Roadrunner Records putting out a record, which features notes from noted fantasy and sci-fi writer Neil Gaiman, but there is some accompanying material, as well: a book with staged, arty photos of Palmer being, well, murdered. Text will be provided by Gaiman.

THE BOOK SHOULD increase the collectability of the CD. Why have just the book and then only a crappy download of the record? Yes, it looks as if art comes first,

but Palmer is also ensuring that her hard core fans won't settle for downloads or swapped files.

The book won't be released at the same time as the record, though, since Roadrunner doesn't have anything to do with the printed product. If there's any issue I have with the book/CD double release, it's that the publisher and record label should have coordinated a joint release date. If the album needed to wait until the book was done, so be it.

It's a grand project, and it'll be fascinating to see how long the record and book will last on shelves. Ben Folds has done an excellent job producing Palmer's music. If Gaiman can do even close to that with the text, *Who Killed Amanda Palmer?* will indeed be an exciting experiment to watch happen. **V**

Steven Sandor is a former editor-in-chief of *Vue Weekly*, now an editor and author living in Toronto.



REVUE/ WED, SEPT 8/ RANCID / SHAW CONFERENCE CENTRE

See more photos and read Phil Duperron's review at vueweekly.com

MON LIVE MUSIC

BLACK DOG FREEHOUSE Mondays. Live music monthly, no cover, The Mohawk Lodge, 1000-1000, 1000-1000.

BLUES ON WHITE Mondays. Live music monthly, no cover, The Mohawk Lodge, 1000-1000, 1000-1000.

EVERY BODY Mondays. Live music monthly, no cover, The Mohawk Lodge, 1000-1000, 1000-1000.

PLEASANTVIEW COMMUNITY HALL Mondays. Live music monthly, no cover, The Mohawk Lodge, 1000-1000, 1000-1000.

ROCK PUB AND GRILL Mondays. Live music monthly, no cover, The Mohawk Lodge, 1000-1000, 1000-1000.

ROCK BOWL AND LOUNGE Mondays. Live music monthly, no cover, The Mohawk Lodge, 1000-1000, 1000-1000.

BAR WILD Bar Gone Wild Mondays. Service Industry Night, no minors, 9pm-2am.

BLACK DOG FREEHOUSE Mondays. Live music monthly, no cover, The Mohawk Lodge, 1000-1000, 1000-1000.

BUDDY'S NIGHTCLUB Mondays. Live music monthly, no cover, The Mohawk Lodge, 1000-1000, 1000-1000.

at telly@michetti.com, Karaoke with Tizzy, amateur strip contest, 9pm-11pm.

BETTY MCNEELY'S Mondays. with DJ S.W.A.G.

FUNKY MONDAY Mondays. with DJ S.W.A.G.

NEW CITY DRINK LOUNGE Mondays. Munch on Metal Mondays. 80s-90s, 1000-1000, 1000-1000.

TUE LIVE MUSIC

BLUES ON WHITE Tuesdays. Live music monthly, no cover, The Mohawk Lodge, 1000-1000, 1000-1000.

BRAND MASTER AVENUE Tuesdays. Live music monthly, no cover, The Mohawk Lodge, 1000-1000, 1000-1000.

D'BYRNE'S Tuesdays. Live music monthly, no cover, The Mohawk Lodge, 1000-1000, 1000-1000.

ROCK PUB AND GRILL Tuesdays. Live music monthly, no cover, The Mohawk Lodge, 1000-1000, 1000-1000.

SECOND CUP Tuesdays. Open mic every Tue 7pm-10pm.

STREET FIGHT Tuesdays. Live music monthly, no cover, The Mohawk Lodge, 1000-1000, 1000-1000.

TAPHOUSE Tuesdays. Live music monthly, no cover, The Mohawk Lodge, 1000-1000, 1000-1000.

URBAN LOUNGE The Golden Dogs Murder, Mutiny, and the Za Za Za's and Blind Tiger, Tiger.

DJS

BLACK DOG FREEHOUSE Tuesdays. Live music monthly, no cover, The Mohawk Lodge, 1000-1000, 1000-1000.

BLUES ON WHITE Tuesdays. Live music monthly, no cover, The Mohawk Lodge, 1000-1000, 1000-1000.

EVERY BODY Tuesdays. Live music monthly, no cover, The Mohawk Lodge, 1000-1000, 1000-1000.

PLEASANTVIEW COMMUNITY HALL Tuesdays. Live music monthly, no cover, The Mohawk Lodge, 1000-1000, 1000-1000.

ROCK PUB AND GRILL Tuesdays. Live music monthly, no cover, The Mohawk Lodge, 1000-1000, 1000-1000.

ROCK BOWL AND LOUNGE Tuesdays. Live music monthly, no cover, The Mohawk Lodge, 1000-1000, 1000-1000.

BLACK DOG FREEHOUSE Tuesdays. Live music monthly, no cover, The Mohawk Lodge, 1000-1000, 1000-1000.

BLUES ON WHITE Tuesdays. Live music monthly, no cover, The Mohawk Lodge, 1000-1000, 1000-1000.

EVERY BODY Tuesdays. Live music monthly, no cover, The Mohawk Lodge, 1000-1000, 1000-1000.

PLEASANTVIEW COMMUNITY HALL Tuesdays. Live music monthly, no cover, The Mohawk Lodge, 1000-1000, 1000-1000.

ROCK PUB AND GRILL Tuesdays. Live music monthly, no cover, The Mohawk Lodge, 1000-1000, 1000-1000.

ROCK BOWL AND LOUNGE Tuesdays. Live music monthly, no cover, The Mohawk Lodge, 1000-1000, 1000-1000.

WED LIVE MUSIC

BLACK DOG FREEHOUSE Wednesdays. Live music monthly, no cover, The Mohawk Lodge, 1000-1000, 1000-1000.

BLUES ON WHITE Wednesdays. Live music monthly, no cover, The Mohawk Lodge, 1000-1000, 1000-1000.

EVERY BODY Wednesdays. Live music monthly, no cover, The Mohawk Lodge, 1000-1000, 1000-1000.

PLEASANTVIEW COMMUNITY HALL Wednesdays. Live music monthly, no cover, The Mohawk Lodge, 1000-1000, 1000-1000.

ROCK PUB AND GRILL Wednesdays. Live music monthly, no cover, The Mohawk Lodge, 1000-1000, 1000-1000.

ROCK BOWL AND LOUNGE Wednesdays. Live music monthly, no cover, The Mohawk Lodge, 1000-1000, 1000-1000.

BLUES ON WHITE Wednesdays. Live music monthly, no cover, The Mohawk Lodge, 1000-1000, 1000-1000.

EVERY BODY Wednesdays. Live music monthly, no cover, The Mohawk Lodge, 1000-1000, 1000-1000.

PLEASANTVIEW COMMUNITY HALL Wednesdays. Live music monthly, no cover, The Mohawk Lodge, 1000-1000, 1000-1000.

ROCK PUB AND GRILL Wednesdays. Live music monthly, no cover, The Mohawk Lodge, 1000-1000, 1000-1000.

ROCK BOWL AND LOUNGE Wednesdays. Live music monthly, no cover, The Mohawk Lodge, 1000-1000, 1000-1000.

BLACK DOG FREEHOUSE Wednesdays. Live music monthly, no cover, The Mohawk Lodge, 1000-1000, 1000-1000.

BLUES ON WHITE Wednesdays. Live music monthly, no cover, The Mohawk Lodge, 1000-1000, 1000-1000.

EVERY BODY Wednesdays. Live music monthly, no cover, The Mohawk Lodge, 1000-1000, 1000-1000.

PLEASANTVIEW COMMUNITY HALL Wednesdays. Live music monthly, no cover, The Mohawk Lodge, 1000-1000, 1000-1000.

ROCK PUB AND GRILL Wednesdays. Live music monthly, no cover, The Mohawk Lodge, 1000-1000, 1000-1000.

ROCK BOWL AND LOUNGE Wednesdays. Live music monthly, no cover, The Mohawk Lodge, 1000-1000, 1000-1000.

WED LIVE MUSIC

BLACK DOG FREEHOUSE Wednesdays. Live music monthly, no cover, The Mohawk Lodge, 1000-1000, 1000-1000.

BLUES ON WHITE Wednesdays. Live music monthly, no cover, The Mohawk Lodge, 1000-1000, 1000-1000.

EVERY BODY Wednesdays. Live music monthly, no cover, The Mohawk Lodge, 1000-1000, 1000-1000.

PLEASANTVIEW COMMUNITY HALL Wednesdays. Live music monthly, no cover, The Mohawk Lodge, 1000-1000, 1000-1000.

ROCK PUB AND GRILL Wednesdays. Live music monthly, no cover, The Mohawk Lodge, 1000-1000, 1000-1000.

ROCK BOWL AND LOUNGE Wednesdays. Live music monthly, no cover, The Mohawk Lodge, 1000-1000, 1000-1000.

BLACK DOG FREEHOUSE Wednesdays. Live music monthly, no cover, The Mohawk Lodge, 1000-1000, 1000-1000.

BLUES ON WHITE Wednesdays. Live music monthly, no cover, The Mohawk Lodge, 1000-1000, 1000-1000.

EVERY BODY Wednesdays. Live music monthly, no cover, The Mohawk Lodge, 1000-1000, 1000-1000.

PLEASANTVIEW COMMUNITY HALL Wednesdays. Live music monthly, no cover, The Mohawk Lodge, 1000-1000, 1000-1000.

ROCK PUB AND GRILL Wednesdays. Live music monthly, no cover, The Mohawk Lodge, 1000-1000, 1000-1000.

ROCK BOWL AND LOUNGE Wednesdays. Live music monthly, no cover, The Mohawk Lodge, 1000-1000, 1000-1000.

BLACK DOG FREEHOUSE Wednesdays. Live music monthly, no cover, The Mohawk Lodge, 1000-1000, 1000-1000.

BLUES ON WHITE Wednesdays. Live music monthly, no cover, The Mohawk Lodge, 1000-1000, 1000-1000.

EVERY BODY Wednesdays. Live music monthly, no cover, The Mohawk Lodge, 1000-1000, 1000-1000.

PLEASANTVIEW COMMUNITY HALL Wednesdays. Live music monthly, no cover, The Mohawk Lodge, 1000-1000, 1000-1000.

ROCK PUB AND GRILL Wednesdays. Live music monthly, no cover, The Mohawk Lodge, 1000-1000, 1000-1000.

ROCK BOWL AND LOUNGE Wednesdays. Live music monthly, no cover, The Mohawk Lodge, 1000-1000, 1000-1000.

WED LIVE MUSIC

BLACK DOG FREEHOUSE Wednesdays. Live music monthly, no cover, The Mohawk Lodge, 1000-1000, 1000-1000.

BLUES ON WHITE Wednesdays. Live music monthly, no cover, The Mohawk Lodge, 1000-1000, 1000-1000.

EVERY BODY Wednesdays. Live music monthly, no cover, The Mohawk Lodge, 1000-1000, 1000-1000.

PLEASANTVIEW COMMUNITY HALL Wednesdays. Live music monthly, no cover, The Mohawk Lodge, 1000-1000, 1000-1000.

ROCK PUB AND GRILL Wednesdays. Live music monthly, no cover, The Mohawk Lodge, 1000-1000, 1000-1000.

ROCK BOWL AND LOUNGE Wednesdays. Live music monthly, no cover, The Mohawk Lodge, 1000-1000, 1000-1000.

play

NIGHTCLUB

GRAND OPENING • FRIDAY SEPTEMBER 19TH

The Queerest Nightspot in Downtown Edmonton

Unleashed

Seduction

EVERY SATURDAY NIGHT

★ HOSTING ★
PURE: STEPHAN
SEPTEMBER 20TH

WITH INTERNATIONAL DJ/PRODUCER
STEPHAN GRONDIN

**Alexx
Brown**

**Eddie
Tuneflash**

**Samantha
Hann**

www.playnightclub.ca • 497 PLAY • 10220-103st Edmonton

Interested? jobs@playnightclub.ca • Info? Bookings? info@playnightclub.ca



THIS
SATURDAY
TWO SHOWS!

CANCER BATS

ON TOUR SEPTEMBER 2008 WITH

BLACK LUNGS

JOHNNY THURNT

SATURDAY SEPTEMBER 20 - STARLITE ROOM

EARLY SHOW - DOORS 5 PM - NO MINORS / LATE SHOW - DOORS 8 PM - 18+ NO ID
TICKETS ALSO AT MEGATUNES, BLACKBYRD

exclaim!



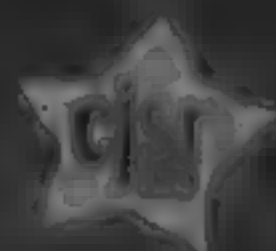
October 1 Edmonton Event Centre

Tickets also at
Megatunes and Blackbyrd

exclaim!
BARONESS

**SEPTEMBER 29
STARLITE ROOM**

DOORS 7 PM - NO MINORS
TICKETS ALSO AT MEGATUNES, BLACKBYRD



exclaim!
VELVET UNDERGROUND

**SEPTEMBER 29
VELVET UNDERGROUND**

DOORS 8 PM - 18+ NO ID
TICKETS ALSO AT MEGATUNES, BLACKBYRD

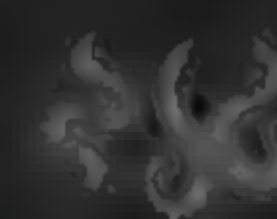


JUST ANNOUNCED - TICKETS ON SALE NOW

**DANIEL
WESLEY**
WITH GUESTS CURRENT SWELL
**OCTOBER 2
STARLITE ROOM**

DOORS 8 PM / 18+ NO MINORS ID REQUIRED
TICKETS ALSO AT
MEGATUNES & BLACKBYRD MYOOZIK
WWW.DANIELWESLEY.COM

THE ALBUM:
AVAILABLE ON
FONTANA BEACH GROVE



ALSO AVAILABLE ON tickmaster.ca 780-451-8000

Walkin' in the Deep Dark Woods

EDEN MUNRO / eden@vancouverweekly.com

"We have way more songs than we'll ever record," laughs Burke Barlow, vocalist/guitarist in Saskatoon's **the Deep Dark Woods** over a scratchy line that is on the verge of collapsing. "There are certain songs that we'll play live and then there are certain songs that we rehearse and they don't really work so they just kind of get left behind. There are songs that we've played live at shows and then just stopped playing because we start thinking new songs that are better."

The band's name came along with Barlow, inspired by Joel Plaskett's "Work Out Fine," when the group formed just over three years ago. In that time, there has been a self-titled debut in 2005 and *Hang Me, Oh Hang Me* in 2007. As Barlow's phone gives up the ghost, drummer Lucas Goetz picks up the interview, recounting the progression in the band's recordings.

"The first album was completely live off the floor and we did it all in a day, because we didn't really have much money to spend on it," Goetz explains. "And the second album we recorded over the course of six months and had a chance to add some other instruments and stuff, like keys and steel guitar."

FOR THE FIRST RECORD, the band convened in a friend's studio in Saskatoon,



PREVIEW WED, SEP 24 (10 PM)
THE DEEP DARK WOODS
BLACK DOG, FREE

recording onto tape, while on *Hang Me, Oh Hang Me* the group worked with producer Steve Dawson out on the west coast. That's where the band will be heading for two weeks right after playing in Edmonton, recording a third record with Dawson again at the helm. As the Deep Dark Woods prepares to head into the studio, Goetz says that the band has already got an

idea of what the album will be

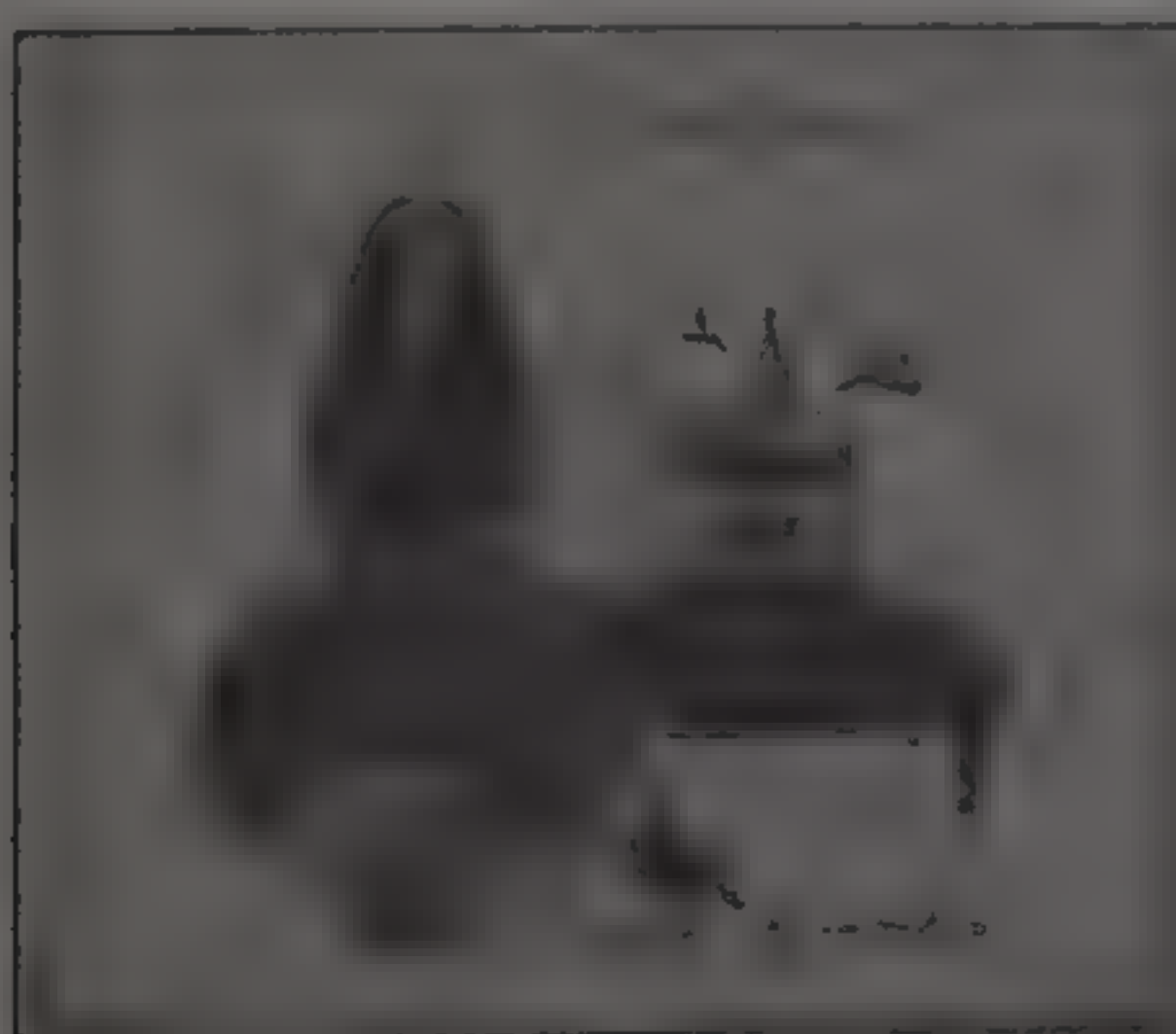
"We have lots of songs that are older songs that we've been playing live and some songs that we've never played live—a couple of songs that Ryan [Boldt, the band's other vocalist/guitarist] wrote even before the band was formed and we're gonna put on the album—and then some brand new songs that we've recently written," he reveals. "There might be a couple ones that we'll see after they're recorded, see how they turn out, but for the most part I think we know what's going to be on the album." ▼

NDIDI ONUKWULU

CD RELEASE CONCERT
MYER HOROWITZ THEATRE

SUNDAY, SEPT 21ST • 8PM

TICKETS
WWW.TICKETMASTER.CA



THE CONTRADICTION IS SPECIALLY PRICED AT
\$15.99

Megatunes

Next Music Destination
10355 WHYTE AVENUE
SASKATOON, SK S7N 3C5



http://www.myspace.com/ndidionukwulu

Starlite
10030-102 STREET
INFO: 428-STAR

VELVET
10030-102 STREET
INFO: 428-STAR

09/19 LIVING ILLUSION PURE CITY / ATLAS SHRUG	09/19 THE RIPPERZ LAKEBAND
09/20 THE UNION PRESENTS... TWO SHOWS! SPM ALL AGES • 8PM 18+ CANCER BATS BLACK LUNGS / JOHNNY TRIANT	09/20 BOP / STARLITE PRESENTS... NOVILLERO THE DETAILS / TOY SINGERS
09/21 BIG TINGS PRESENTS... THE BUG (UK) WARRIOR QUEEN	09/23 MISS EMILY BROWN ROSTE / JAMES LAMB
09/26 DOORS AT 7PM... SCRIBBLE JAM '08 MC AND PRODUCER BATTLE ROYALE	09/26 BLOO BOI THE FROLICS / THE HOTEL LOBBYISTS
09/29 THE UNION PRESENTS... ALL AGES EXCLAIM TOUR WITH BARONESS GENGHIS TRON / BISON	09/27 DIRTY CITY HEARTS THE VIOLET HOUR / MEG CALLAN
10/02 THE UNION PRESENTS... DANIEL WESLEY CURRENT SWELL	09/28 THE UNION PRESENTS... ZIMMER'S HOLE
10/03 THE UNION PRESENTS... CADENCE WEAPON WOODHANDS	09/30 ALISTAIR CHRISTL THE SPYING GLASSES / THE BOX MIX BOYS
10/04 CRYSTAL KID CHRISTIAN HANSEN & THE AUTISTICS FRIENDS OF OTIS	10/01 LIVE NATION PRESENTS... MATT WHITE
10/05 THE UNION PRESENTS... THREE	10/03 THE ORDER OF CHAOS LOOKING EAST / FENIX FOUNDATION
10/07 THE UNION PRESENTS... PLANTS & ANIMALS BORN RUFFIANS - SLIM TWIG	10/04 WIDE AWAKE THE ABSURD HEROES / WHITEWALL
10/08 THE UNION PRESENTS... AMON AMARTH ENSLAVER / HELPMEGOD / THE ABSENCE	10/10 SEVANTS 40 GUN FLAGSHIP / 0-1-INFINITY
10/10 VACUITY ACRONYCAL / STAREWELL	10/11 GHETTOBLASTERS LIVE BLOOD BOMBERS / WE ARE BATTLESLAKES
10/16-18 IN STARLITE AND VELVET... WESTERN CANADIAN MUSIC AWARDS FESTIVAL	
THURSDAYS NIGHTS NO COVER, ELECTRO, INDIE AND MORE.	

temple
MEMBERS & GUESTS FACILITY
BEHIND STARLITE ROOM
ALL EVENTS 18+ • DOORS AT 9PM

OH SNAP! SATURDAYS
WITH DEGREE, COBRA COMMANDER, DJ BATTERY and WEEKLY GUESTS
ELECTRIFIED DUBWISE DANCEFEST (100% ASS WASHED UP PARTY RIDDIMS)

T.G.I. PSYDAYS EVERY 2ND FRIDAY
WITH THE TECHNO HIPPIE CREW, SPACE AGE, PSYCOSMIC & WAV OCCUPATION
SEPT 10TH: ASTRAL HARVEST AFTER PARTY WITH DJ SLATER

THE WYLD STYLE LIVE HIP HOP EVERY WEDNESDAY
WWW.STARLITEROOM.CA

CANADA'S SOON-TO-BREAK
BLUESY SINGING STAR PUTS
HER FOOT DOWN AND THEN
SHAKES IT UP A BIT.

Do or do not, there is no try

BRYAN BIRTLES / bryan@vancouverweekly.com

There sure are a lot of confusing things about Vancouver based band **Loose Change Trio**. For one thing, it's not a trio. Well, actually, it is—kind of. When the band hits the road, there are just three musicians, but at home and in the studio there are actually six members of the group. Furthermore, the band is less a musical endeavour than it is a community one; through the medium of music, the group is seeking to influence the world around it in small but positive ways.

"It's kind of complicated—the 'trio' in our name doesn't actually refer to how many people are in the band, it refers to three ideals that we aspire to: one's community, the other is music and the third one is change," says drummer Greg Bevis, explaining some

PREVIEW

LOOSE CHANGE TRIO
2010 SEP 24 10 PM
2010 SEP 24 10 PM
BLUE CHAIR CAFE 510

of the band's most recent initiatives such as building and sending a medical cupboard to Ghana, and creating a DVD library for St Paul's Hospital in Vancouver. "Music is always the goal of our band, we just want to create great records and have an amazing live performance, but having a band and playing live shows is a venue to get money to support these initiatives. Since we have the power and we have the stage, we wanna use it."

AND SO FAR: The band sets up a jar at the front of the stage to collect any loose change that

fans may want to donate to its cause—and that's where the "loose change" part of the name comes from—then use the money to fund whatever endeavour the group members have decided on. On the eve of a particularly long tour, however, the band is unsure about what to do next to help build the community they seek.

"The next one, we haven't really figured out what we're going to do, but it has to be something that we can do on the road because we're going to be on tour for the next six weeks," Bevis says, mentioning that workshops in elementary schools has come up as an idea—one that would create a small community of songwriters within the larger community of a school. "Community can be people just hanging out and creating art



together, or it can be people making music together. That's the kind of community we want to create."

The most important part in letting the three ideals guide the Loose Change Trio is the part where the members get off their asses and do something about the problems they see—none of this would have any effect if they just sat around talking about it. When asked if

Bevis thought his band was unique for trying to strengthen the sense of community around the world, he said that they weren't.

"I think it's important to every band. Most of the bands I talk to or have played shows with, everyone aspires to do this, [the hard part is] just trying to realize it and put it into place. You just gotta take that extra step and do it." ▽

STILL

i know you're married
but i've got feelings too

Barbara Williams

December 1 – Myer Horowitz Theatre

LIVENATION.com

ticketmaster (702) 451-8000

on sale Friday at 10:00 pm

LIVE NATION

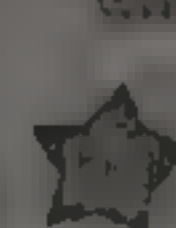
THE
**CADENCE
WEAPON**
VARIETY SHOW

WITH WOODHANDS,
AND SPECIAL GUESTS!

OCTOBER 3
STARLITE ROOM

DOORS 9 PM • 18+
TICKETS ALSO AT
MEGATUNES,
BLACKBYRD
& LISTEN

VUE



Thuzee
WITH GUESTS

OCTOBER 5
STARLITE ROOM

DOORS 8 PM • 18+ LICENSED
TICKETS ALSO AT MEGATUNES BLACKBYRD

THE
WANDERLUST
WITH GUESTS
GRAVENAKER

OCTOBER 11
STARLITE ROOM

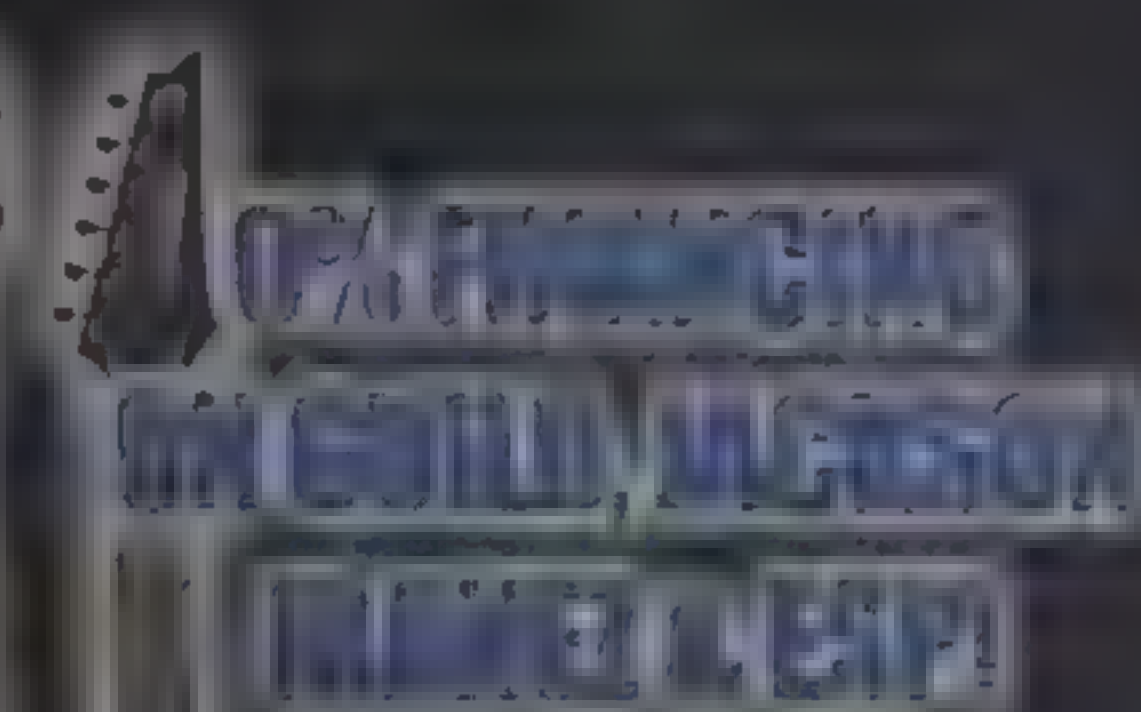
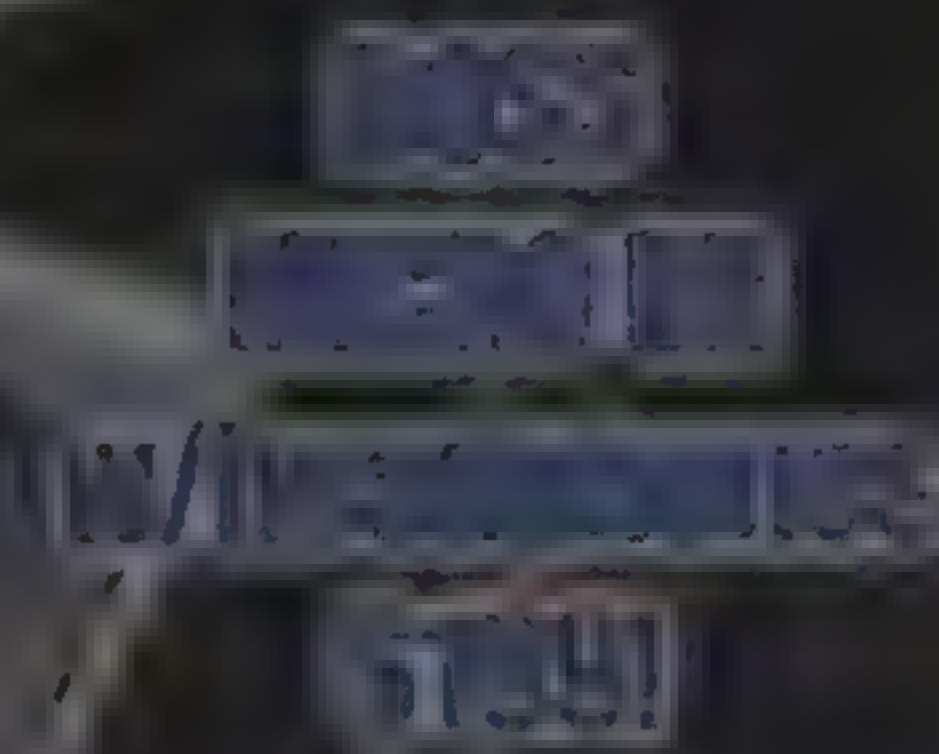
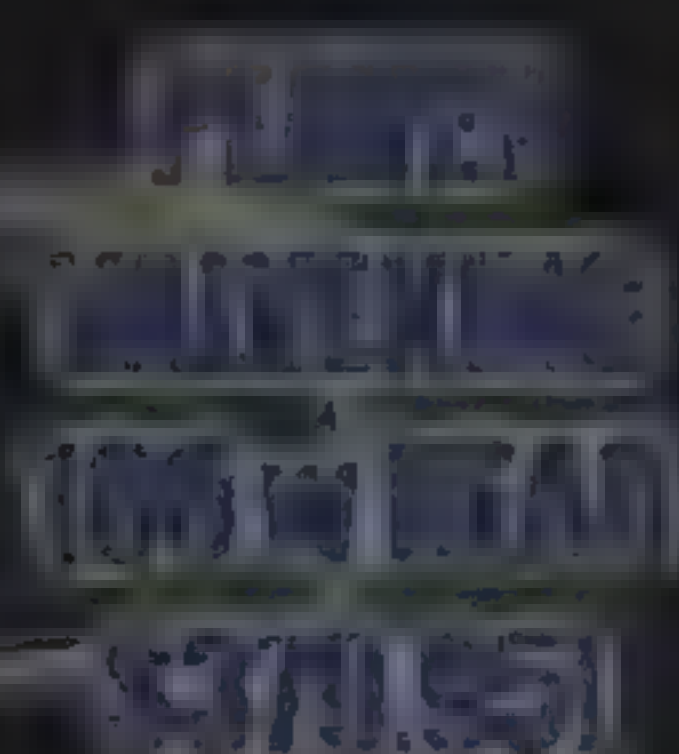
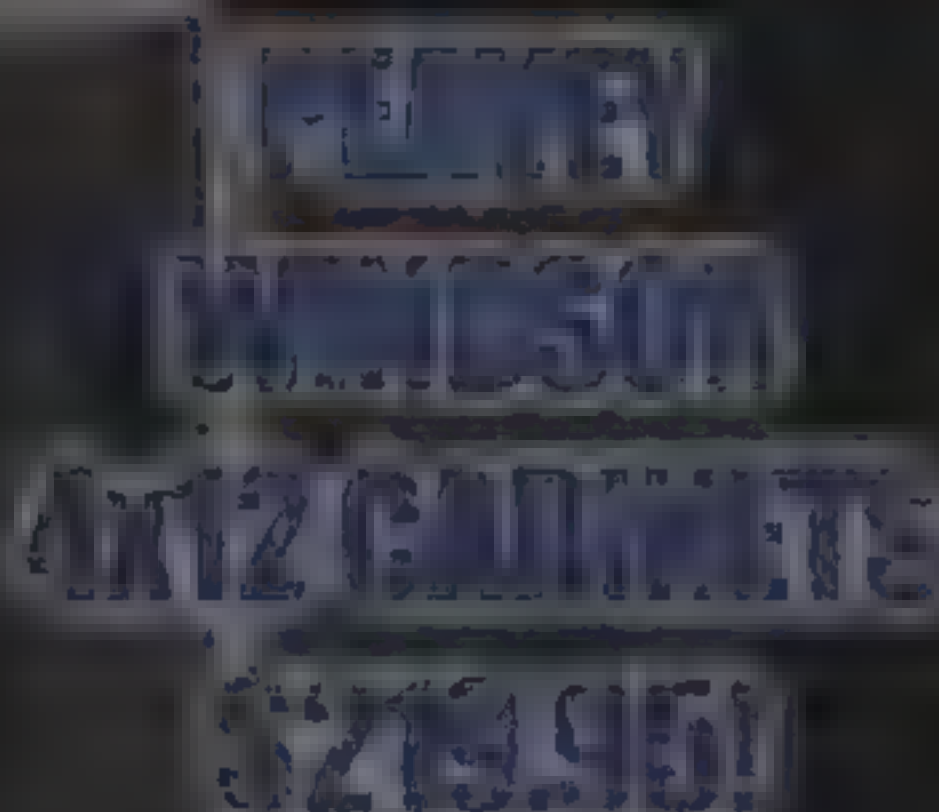
DOORS 8 PM • 18+ LICENSED
TICKETS ALSO AT MEGATUNES BLACKBYRD

ticketmaster

The Drum Shop

50th Anniversary Sale
September 13 - October 4th

1891. 1892. 1893. 1894. 1895. 1896. 1897. 1898. 1899. 1900. 1901. 1902. 1903. 1904. 1905. 1906. 1907. 1908. 1909. 1910. 1911. 1912. 1913. 1914. 1915. 1916. 1917. 1918. 1919. 1920. 1921. 1922. 1923. 1924. 1925. 1926. 1927. 1928. 1929. 1930. 1931. 1932. 1933. 1934. 1935. 1936. 1937. 1938. 1939. 1940. 1941. 1942. 1943. 1944. 1945. 1946. 1947. 1948. 1949. 1950. 1951. 1952. 1953. 1954. 1955. 1956. 1957. 1958. 1959. 1960. 1961. 1962. 1963. 1964. 1965. 1966. 1967. 1968. 1969. 1970. 1971. 1972. 1973. 1974. 1975. 1976. 1977. 1978. 1979. 1980. 1981. 1982. 1983. 1984. 1985. 1986. 1987. 1988. 1989. 1990. 1991. 1992. 1993. 1994. 1995. 1996. 1997. 1998. 1999. 2000. 2001. 2002. 2003. 2004. 2005. 2006. 2007. 2008. 2009. 2010. 2011. 2012. 2013. 2014. 2015. 2016. 2017. 2018. 2019. 2020. 2021. 2022. 2023. 2024. 2025. 2026. 2027. 2028. 2029. 2030. 2031. 2032. 2033. 2034. 2035. 2036. 2037. 2038. 2039. 2040. 2041. 2042. 2043. 2044. 2045. 2046. 2047. 2048. 2049. 2050. 2051. 2052. 2053. 2054. 2055. 2056. 2057. 2058. 2059. 2060. 2061. 2062. 2063. 2064. 2065. 2066. 2067. 2068. 2069. 2070. 2071. 2072. 2073. 2074. 2075. 2076. 2077. 2078. 2079. 2080. 2081. 2082. 2083. 2084. 2085. 2086. 2087. 2088. 2089. 2090. 2091. 2092. 2093. 2094. 2095. 2096. 2097. 2098. 2099. 2100. 2101. 2102. 2103. 2104. 2105. 2106. 2107. 2108. 2109. 2110. 2111. 2112. 2113. 2114. 2115. 2116. 2117. 2118. 2119. 2120. 2121. 2122. 2123. 2124. 2125. 2126. 2127. 2128. 2129. 2130. 2131. 2132. 2133. 2134. 2135. 2136. 2137. 2138. 2139. 2140. 2141. 2142. 2143. 2144. 2145. 2146. 2147. 2148. 2149. 2150. 2151. 2152. 2153. 2154. 2155. 2156. 2157. 2158. 2159. 2160. 2161. 2162. 2163. 2164. 2165. 2166. 2167. 2168. 2169. 2170. 2171. 2172. 2173. 2174. 2175. 2176. 2177. 2178. 2179. 2180. 2181. 2182. 2183. 2184. 2185. 2186. 2187. 2188. 2189. 2190. 2191. 2192. 2193. 2194. 2195. 2196. 2197. 2198. 2199. 2200. 2201. 2202. 2203. 2204. 2205. 2206. 2207. 2208. 2209. 2210. 2211. 2212. 2213. 2214. 2215. 2216. 2217. 2218. 2219. 2220. 2221. 2222. 2223. 2224. 2225. 2226. 2227. 2228. 2229. 2230. 2231. 2232. 2233. 2234. 2235. 2236. 2237. 2238. 2239. 2240. 2241. 2242. 2243. 2244. 2245. 2246. 2247. 2248. 2249. 2250. 2251. 2252. 2253. 2254. 2255. 2256. 2257. 2258. 2259. 2260. 2261. 2262. 2263. 2264. 2265. 2266. 2267. 2268. 2269. 2270. 2271. 2272. 2273. 2274. 2275. 2276. 2277. 2278. 2279. 2280. 2281. 2282. 2283. 2284. 2285. 2286. 2287. 2288. 2289. 2290. 2291. 2292. 2293. 2294. 2295. 2296. 2297. 2298. 2299. 2300. 2301. 2302. 2303. 2304. 2305. 2306. 2307. 2308. 2309. 2310. 2311. 2312. 2313. 2314. 2315. 2316. 2317. 2318. 2319. 2320. 2321. 2322. 2323. 2324. 2325. 2326. 2327. 2328. 2329. 2330. 2331. 2332. 2333. 2334. 2335. 2336. 2337. 2338. 2339. 2340. 2341. 2342. 2343. 2344. 2345. 2346. 2347. 2348. 2349. 2350. 2351. 2352. 2353. 2354. 2355. 2356. 2357. 2358. 2359. 2360. 2361. 2362. 2363. 2364. 2365. 2366. 2367. 2368. 2369. 2370. 2371. 2372. 2373. 2374. 2375. 2376. 2377. 2378. 2379. 2380. 2381. 2382. 2383. 2384. 2385. 2386. 2387. 2388. 2389. 2390. 2391. 2392. 2393. 2394. 2395. 2396. 2397. 2398. 2399. 2400. 2401. 2402. 2403. 2404. 2405. 2406. 2407. 2408. 2409. 2410. 2411. 2412. 2413. 2414. 2415. 2416. 2417. 2418. 2419. 2420. 2421. 2422. 2423. 2424. 2425. 2426. 2427. 2428. 2429. 2430. 2431. 2432. 2433. 2434. 2435. 2436. 2437. 2438. 2439. 2440. 2441. 2442. 2443. 2444. 2445. 2446. 2447. 2448. 2449. 2450. 2451. 2452. 2453. 2454. 2455. 2456. 2457. 2458. 2459. 2460. 2461. 2462. 2463. 2464. 2465. 2466. 2467. 2468. 2469. 2470. 2471. 2472. 2473. 2474. 2475. 2476. 2477. 2478. 2479. 2480. 2481. 2482. 2483. 2484. 2485. 2486. 2487. 2488. 2489. 2490. 2491. 2492. 2493. 2494. 2495. 2496. 2497. 2498. 2499. 2500. 2501. 2502. 2503. 2504. 2505. 2506. 2507. 2508. 2509. 2510. 2511. 2512. 2513. 2514. 2515. 2516. 2517. 2518. 2519. 2520. 2521. 2522. 2523. 2524. 2525. 2526. 2527. 2528. 2529. 2530. 2531. 2532. 2533. 2534. 2535. 2536. 2537. 2538. 2539. 2540. 2541. 2542. 2543. 2544. 2545. 2546. 2547. 2548. 2549. 2550. 2551. 2552. 2553. 2554. 2555. 2556. 2557. 2558. 2559. 2560. 2561. 2562. 2563. 2564. 2565. 2566. 2567. 2568. 2569. 2570. 2571. 2572. 25



ALICE OFFERS

THE BIGGEST MUSIC SALE OF THE YEAR!

It's our 50th Anniversary and we're thanking all of our customers with incredible deals and specials starting September 13th to October 4th! Fantastic savings such as:

... (I ONLY) ...

**Items for
Sale Items,
Giveaways
& More!**

Check Out
www.gordonpricemusic.com
For More!

**Customer
Appreciation Day
September 20th!**

MOTHERS

NewCityCompound.com

CHIX DIG GITY

Friday
Sept
26th

with
Old Wives
and Guests

NEW
CITY
10081
Jasper Ave

Available at
M45, iTunes, Freecloud, Blackbird and New City

SCORCHED BANDITOS

SEPTEMBER 28th

IMPERATIVE
REACTION

WITH

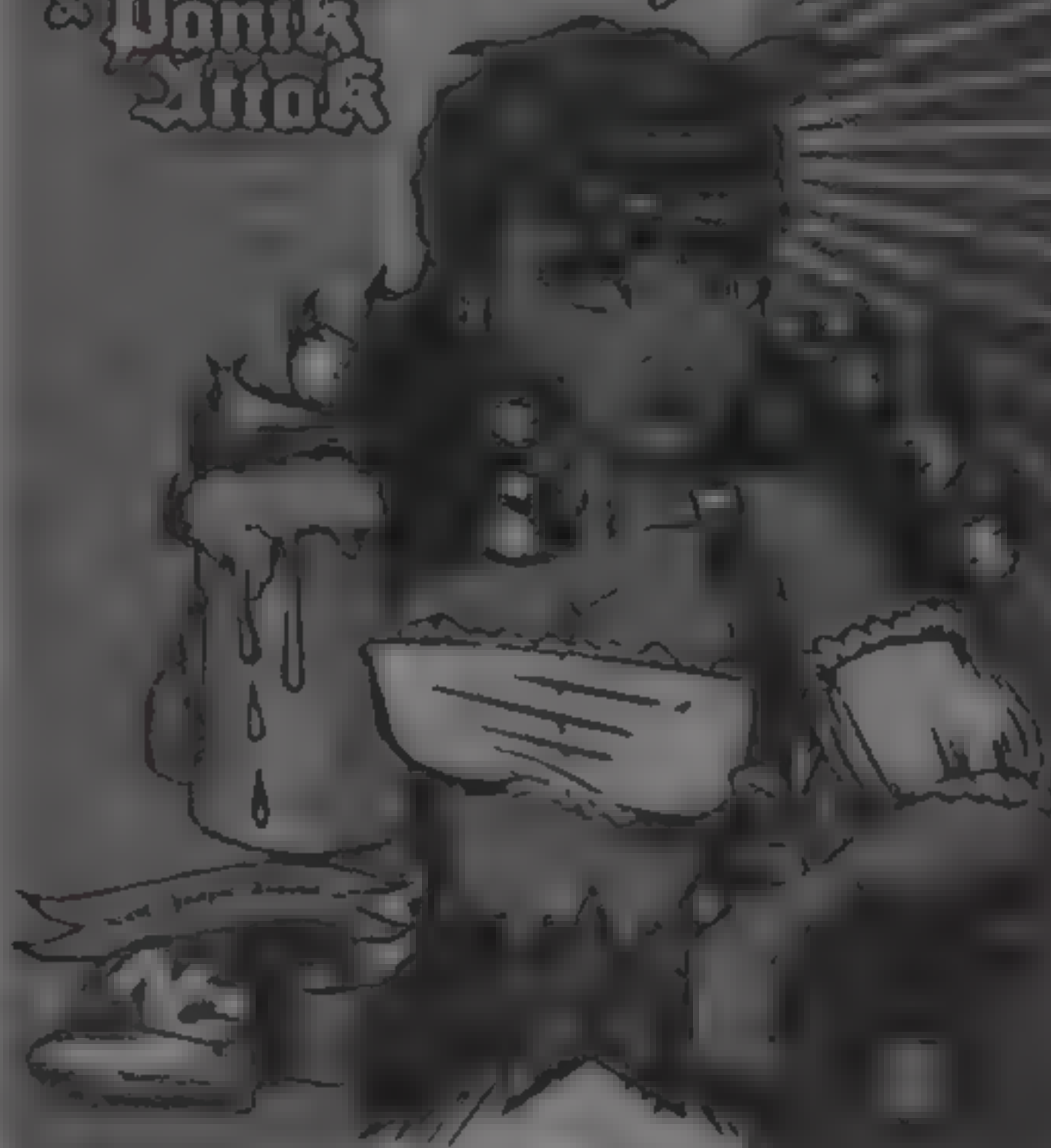
SITD

AESTHETIC
PERFECTION

VUEWEEKLY
www.newcitycompound.com

NEW CITY

Friday Oct. 10th
An Evening With
The Mahones
& Don's Link



EN
FU
OCT 17 - LICENSED
OCT 19 - ALL AGES
with
MR. PLOW
MAD COWBOYS
TARANTUJA
& DIRTBAGS
tix on
sale now!!!



Meet the new boss

Veteran ska band takes the
reins of its career

CAROLYN NIKODYM / carolyn@vuweekly.com

It hardly makes sense these days for any band with a few successful albums under its belt to bat for the major leagues. With record sales plummeting, with basement recordings sounding better and better, it just doesn't make sense to be beholden to a major label contract.

When **Less Than Jake** announced earlier this year that it was launching its very own label—Sleep It Off Records—it didn't come as much of a surprise for another reason, too. The band had already done some label skanking, going from Capitol to Fat Wreck to Sire/Warner, and after 16 years together, there wasn't a record exec around who knew the band better than its members, so why give them the money?

"The state of the music industry these days, to sign to a major label, whether you're a band that's been around for 16 years or a band that's been around for fucking 16 months, you take your life in your own hands when you sign to a label, whether it's a major or an indie these days," says saxophonist Peter "JR" Wasilewski. "They want you to sign for a bunch of records, they want you to give up a 30 [per cent] of publishing, they want you to give up a 30 of touring money and a 30 of merchandise money, and that's in perpetuity, which is forever, so it just doesn't make sense."

THE LABEL'S FIRST RELEASE is the band's seventh full-length, *GNV FLA*, which hit stores in June. Its speedy ska is the stuff that has earned the band a bit of a following, even though the quintet—made up of Chris Demakes, Roger Manganelli, Vinnie Fiorello, Buddy Schaub and Wasilews-

PREVIEW

SUN, SEP 21
LESS THAN JAKE
5:30 PM MEGATONES, FREE
7 PM EDMONTON EVENT CENTRE,
\$27.50, \$30 AT THE DOOR
WITH REEL BIG FISH, THE FLATLINERS,
THE REAL DEAL

ki—has been told on more than one occasion that ska is dead.

"It's funny how things kind of continue to work out for us, so I don't question it. We just keep working. We're not trying to reinvent the wheel or anything, we just do our thing," Wasilewski says before a gig in Salt Lake City with Rancid. "There's no real over-thought to it, because when you start over-thinking stuff like that you just end up hurting yourself in the long run. You just do what you do."

It's an attitude that strongly points to how **Less Than Jake** has governed itself over the years. The band's players simply don't concern themselves with what is considered popular, let alone get wrapped up in what other bands are doing. They're simply taking responsibility for themselves, and it's an admirable quality.

So will Sleep It Off take on other bands? Perhaps, but that would be in some future where all five **Less Than Jake** members can agree on which bands to represent. For now, though, it's all about **Less Than Jake**.

"It's been keeping us very, very busy," Wasilewski says of the label. "It's very much more satisfying when things good happen, because then you know that you're directly responsible. You hold all the shares in that, in how good it does. So it's good and gratifying in that way." ▽

Cancer Bats hails its punk brethren

For Toronto's **Cancer Bats**, the road to the group's privileged place in the Canadian music scene was one helped along by close friends in other bands. Forming a community with other bands from the big Smoke such as Alexisonfire and Billy Talent, everyone worked together to spur each other onto bigger and bigger stages. After wearing each other's T-shirts during interviews on MuchMusic and MTV, appearing in each other's videos and dropping each other's names whenever the chance arose, all three bands find themselves in the heap when it comes to the punk rock.

And Cancer Bats' lead singer Liam Cormier is grateful for the legs up his band received at the hands of others, so much so that he spent much of our interview "big upping" other Canadian bands that he is excited about—bands like Montreal's Barn Burner and Black Ships and Toronto's Fucked Up all got mentions as Cormier neglected to talk about himself much.

"That's just a huge part of being bros—wanting to help each other out and rep each other's stuff. People always ask us what to check out from Canada, and we always try to big up our friends' stuff," he says over the phone from Toronto as he prepares to head out on another gruelling tour that will see the band well into 2009. "We've definitely had a leg up from bands helping us out, so we want to help out as much as we can."

THE DESIRE TO PAY IT FORWARD certainly makes Cancer Bats endearing, but what makes it an especially interesting band in its own right is the way the members have always pushed themselves to be a better band. As Cormier explains, there was a lot of pressure when they went in to make their newest album *Hail Destroyer* after their first full length, *Birth of the Giant*, was so successful, but the pres-

PREVIEW SAT, SEP 20 (5 PM & 9 PM)
CANCER BATS
WITH BLACK LUNGS, JOHNNY TRUANT
STARLITE ROOM, \$17 (5 PM IS ALL AGES)

sure came mostly from the band's desire to make a record that blew its last one out of the water and never from any outside sources.

"Everybody was super stoked on the record and how the songs were sounding so that worry was out of our heads, so it was just everyone wanting to step up to the plate and just crush the old album. It was so comforting that Greg [Below, founder of the band's record label] was so supportive about what we were doing and we didn't have any of that nervousness, any of that sophomore, 'Oh, I hope this'll be good enough.' It was those guys



being really supportive and going, 'These songs rule, let's make them fucking kick ass in terms of how

they sound,'" Cormier enthuses. "Every single day we would say, 'Let's step this up, let's make this

gnarlier, let's crush what we were doing before.'"

Along the same lines of not forgetting which bands gave Cancer Bats a leg up over the years, Cormier also hasn't forgotten about the legions of kids that helped the band become what it is. The underage brigade is the backbone of a lot of successful punk bands, but when money and fame seep into the picture, they often get pushed to the margins. Not so with Cancer Bats who will be playing an all ages show and a licensed show on the same day.

"One thing I'm stoked on is we were able to work it out to have an all-ages show—we're into having bar shows and that's cool, but we love playing all-ages shows," he says. "Getting the young kids that don't give a shit and just wanna party the hardest—that rules!"

FREECLOUD

Records, Tapes
CDs, Supplies
Music Zines
Unfractibles

now & used
LPs in stock:

Reissue Jazz - Coltrane, Kirk
Dorsey, Korb, Sun Ra + more
Reissue Soul - James Brown
- J.B.s, Mayfield, Meters, J.B.s
New! Ice T, Malcom X + more
Reissue Rock - Iggy Pop
- Ian MacKaye - Tupac - Henry
Beates - Revolver, Led Zeppelin
Yellow Submarine Reissue Soul

Led Zeppelin 4LP box set - Mothership
& The Long Remains - same on sale

What's the world's best music magazine?
Rolling Stone Director Mike Stipe, Ugly
Beauty Shindig, Greenhead & B...

RECORDS

112-4 101-7 704-2114/75 freecloud.ca

LIVE NATION

Now On Sale

THIS SUNDAY!

ABOUT IT LOUD

FALL 2008

SEPTEMBER 21

EDMONTON EVENT CENTRE

GENERAL ADMISSION - ALL AGES

TICKETS ALSO AT THE DOOR

THIS WEDNESDAY!

THE DEEP DARK WOODS

WITH THE WENNER BROTHERS

SEPTEMBER 24

THE BLACK DOG

www.blackdogmusic.com

MATT WHITE OCTOBER 1 | VELVET UNDERGROUND • HEDLEY OCTOBER 9 | NORTHERN ALBERTA JUBILEE AUDITORIUM • MATT MAYS & EL TORPEDO OCTOBER 18 | EDMONTON EVENT CENTRE

NATION.COM

ticketmaster (780) 451-8000

EDMONTON EVENT CENTRE

WED
SEP
17

BAD RELIGION
THE BRONX

ALL AGES

SAT
SEP
20

METHOD MAN
REDMAN

DOORS AT 9PM TICKETS AT ticketmaster

SUN
SEP
21

LESS THAN JAKE

DOORS AT 7PM
TICKETS AT ticketmaster

SUN
SEP
25

DEADMOU5

DOORS AT 7PM TICKETS AT ticketmaster

WED
OCT
01

Speth

ALL AGES

SAT
OCT
04

JOE SATRIANI

DOORS AT 8PM TICKETS AT ticketmaster

FRI
OCT
10

FLO RIDA

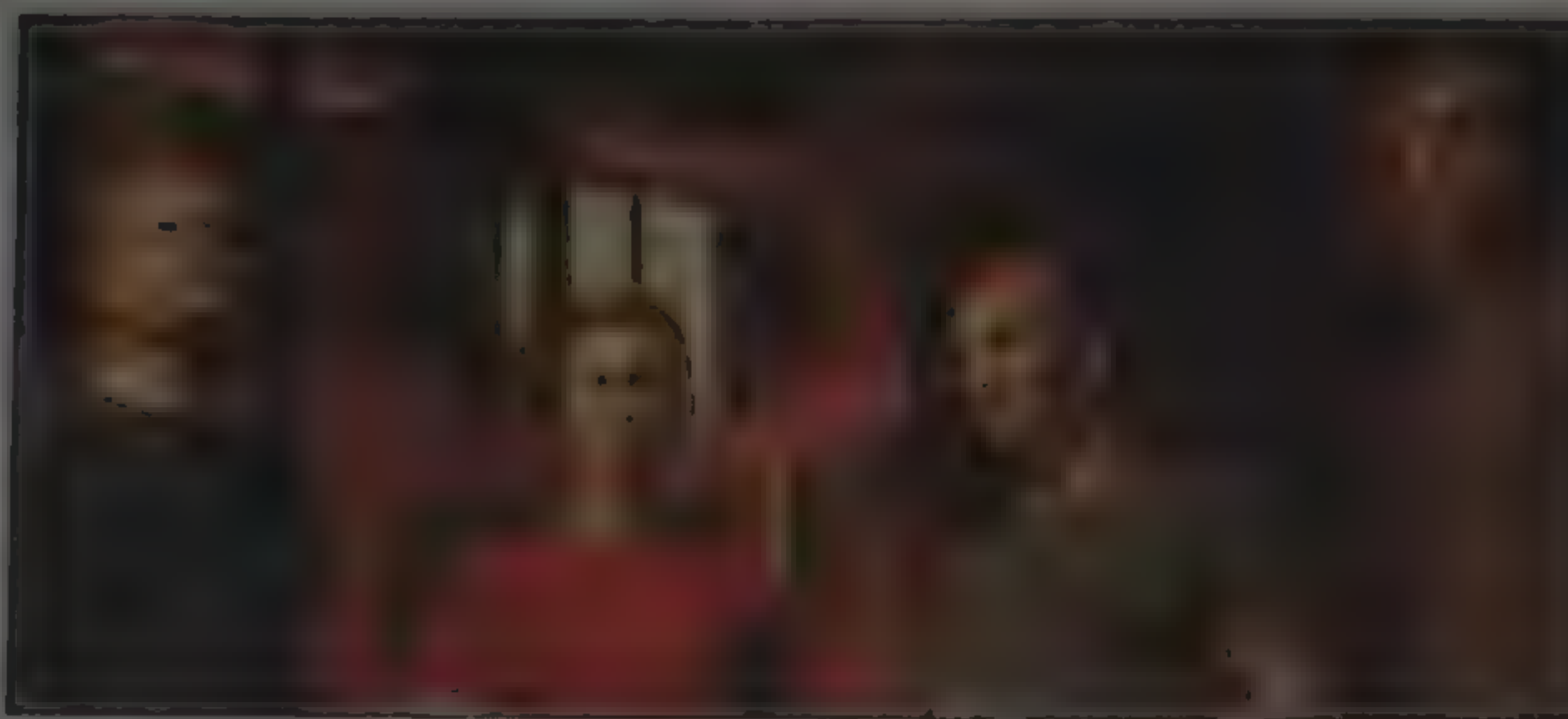
SAT
OCT
11

ARMIN VAN BUUREN

OCT 15: GOGOL BORDELLO • OCT 18: MATT MAYS & EL TORPEDO
OCT 25: BELGIUM SOUNDCLASH • BOUNCES HALLOWEEN PARTY
BOING MONSTER MASH HALLOWEEN BASH!! DETAILS TBA SOON
MYE & GWAR • MYE! SCARS ON BROADWAY

#2556 8882-170 ST. {WEST EDM MALL} • 409-SHOW
EDMONTONEVENTCENTRE CA

Incendiary post-college rock



MARY CHRISTA O'KEEFE / marychrista@vuwweekly.com

The evocative phrase that tops the abstracted streetscape on the cover of **Poorfolk's** sophomore record captures the tension and beauty in the music within. The fires of destruction and passion are both elucidated on the 10 tracks *Our Burning Street* contains, songs echoing the recent transitions still reverberating with songwriter Jonathan Pearce, and his reckonings with the intensely perilous world around us, locked in the throes of combat, the powerful, predatory and falsely pious wielding their natures, impulses and dogma to the dismay and misfortune of the rest of us. "Our Burning Street" was one of phrases we were throwing around, and the title of the painting on the cover," Pearce explains. "It ties into the overarching themes in the album,

PREVIEW

SUN, SEP 22 (8 PM)
POORFOLK
WITH ALAN WALKER
BLACK OIL FIRE

which goes between the personal and what's going on in world."

The two are linked for Pearce more than for most. The self-confessed "political junkie" is based in Ottawa and works for CPAC, with a front-row seat for national and international politics. A song on the new record, "Killer On The Loose" was inspired by the Bush Administration

Pearce recounts a close encounter: "Bush came to town and I covered it for CPAC. I was 25 feet away from the most hated and powerful man on earth—it was totally surreal! I felt like I should yell out, say something, but I would've

lost my job and I love what I do. "I resigned myself to the fact that I was going to lose myself out a little bit," Pearce concludes regretfully.

NUANCED STRUGGLES

maturity underscore the record, examines the varying calamities of friends and a failing relationship would've solidified the musician's allegiance to a "white picket fence five life" and strangled Pearce's need—self-expression through music. It plays his worries and hopes against the grander landscape of international events, troubling his conscience, compounding his own questing for a righteous life. One song by band leader Scott Freeman follows a similar trajectory, "a post-apocalyptic scenario," he's also singing about a woman who chuckles Pearce.

These plagues, large and small, are pinned to densely woven rhythms and melodies, chugging bright guitars and Pearce's aching vocals. It's all drawn from college rock—the kind of searching music coming out of university towns in the '80s and '90s, but it's grown up, more capable and broadly informed, by a destabilized world and stinging from the higher-stakes victories and defeats of adulthood. **Poorfolk** is the first volley of an updated incendiary post-college rock. **v**

Flow from chaos

The Bug conjures up *London Zoo* in *Dirt City*

MARY CHRISTA O'KEEFE / marychrista@vuwweekly.com

The cacophony of London bursts around Kevin Martin as the chronic sonic experimentalist treads through one of the old city's landmark areas. "I'm walking through Covent Garden," he apologizes as he's drowned out by manic whoops and cackling laughter.

He is, perpetually, in motion, and even as Martin savours the release of *London Zoo*, his fourth full-length under his production incarnation **The Bug**, he's already roaming away from it.

"It's an ongoing quest for me, to work on what I find interesting," Martin laughs, "I mean, it has to be interesting to me! I challenge myself with styles and emotions I'm not used to. I like to be surprised and surprise myself—new impact, new intensities."

Perhaps it's a manifestation of a restless and defiant intellect—uneasy when tracked, mean when caged—or maybe it's from working with the fastest talkers on the planet for much of the millennium, but Martin speaks with a flow that could go head-to-head with the best of them. What saves it from being an incomprehensible torrent is his disciplined precision of meaning and mannered use of language. Surrounded by the fluid slang of multicultural MCs, he must be an eccentric.



PREVIEW

SUN, SEP 21 (8 PM)
THE BUG
WITH WARREN GUNTER
PHUNK BOMB 2.0

Then again, one suspects he's always been the shining beacon of oddity in any room. His musical history sprawls across niche genres, from the '90s with the squalling industrial outfit **GOD**, which he credits with giving him a loathing of group dynamics that drove him into the studio with GOD-mate Justin Broadrick to fuse hip hop with harder elements in **Techno Animal** and other projects.

"The studio is like sorcery for me,

what you can do in it," he confesses. "You can turn a sound inside out upside down and inside out again. I've stunned myself, sometimes. I couldn't even tell you how I got some of those sounds. A pure sound experience immersed in this sound avalanche amazingly physical."

The Bug is Martin's solo engagement with the studio, initiated in 1997. Under this aegis he's remixed songs from big music names and put out innumerable singles, largely working with MCs drawn from Jamaican sound-system culture. He counts two of his full-lengths as true solo efforts—skipping

Blast from the past

PHOTO: GUY AROCH / VIA PICTURES

Novillero gives good album. They feel meaty and satisfying, solidly good rock records that could be called "classic" if that were not a pejorative in indie circles, which is odd considering how the hipsters are constantly crate-digging to dredge up LPs from "lost" artists. But irony is an art they don't appreciate when they're not wielding it.

Anyway, Novillero doesn't do irony. The band, knit seamlessly together sonically after almost a decade of collaboration and by virtue of a work ethic that stands out as fastidiously conscientious even by Winnipegian standards, plays music rooted in the past completely without pretense, stuffed with love—you hear echoes of the Faces, the Kinks and other late '60s British figureheads of rock from the past. It was experimental enough to coax slightly dandified sounds out of their amps and stu-

The band's third album, *A Little Tradition*, continues in this vein with an undeniable appeal and energy. In Novillero's capable five pairs of hands, meticulously constructed, flawless rock sounds effortless.

Drummer-vocalist (almost the entire band contributes vocals) Dave Berthiaume laughs wryly at this suggestion. "I'm glad it sounds that way. The goal is for it to sound effortless, but really, it's not. You'd have to appreciate how minutely we dissect things sometimes: we practice a capella to hear our harmonies. Sometimes we just play the bridge or ending of a song for an hour trying to improve or isolate something we perceive as a problem. Sean [Stevens] and Rod [Slaughter] compare melodies on guitar and keyboard to make sure they are not playing conflicting notes."

Berthiaume details more astonishingly minute tweaks and trouble-shooting, then stops himself. "Sometimes we are obsessive, to a ridiculous degree."



PREVIEW SAT, SEPT 20 (9 PM)
NOVILLERO
WITH THE DETAILS, TOY SINGERS
VELVET UNDERGROUND, \$10

THE PLAYERS ARE so precise in their craftsmanship, the band has developed a vocabulary of its own musicianspeak—one that extends to the gestural realm. "When we get it right, Rod jumps up and puts his arm up, and pumps it a little: 'that's it!'" Berthiaume mock-hollers in imitation. The "Rod-victory-spike" is also a feature of the group's blistering live shows, as the lead vocalist is usually barricaded behind his keyboards, slouched in his chair like a jazz pianist. "Sometimes he does it on stage. If Rod leaves his seat at some point, it's an extra good time."

The audience almost always has an extra-good time at Novillero shows, but the gentlemen are just as hard on themselves on stage as they are during rehearsals. "The harmonies are complex, if we're off even a little it falls apart, but it's hard to hear with precision," Berthiaume frets.

Note to audience: distract Novillero by buying merch from them and drinks for them immediately afterwards. They will have earned it. ▼

REPORT
KENTON THOMAS
PORTAL
BRYAN SAUNDERS / bryansaunders@vuwweekly.com

Kenton Thomas, the lead singer of the progressive-rock band Portal, is a far cry from matching the rock 'n' roll musician archetype. Insightful and intelligent, Thomas expresses his thoughts with sobering clarity and confidence.

At the same time, Thomas does conform to the image of a typical indie rocker in that he approaches all of his music with the do-it-yourself attitude that is so characteristic of the rock (and especially of the punk rock) movement. It's not that he can't get someone else to do it; he just knows from experience that doing things yourself is the only way to make sure they're done right.

"Some years ago, we sort of meandered away from having control over the finished product," Thomas explains. "We did our second album with winnings from a contest called 'Adopt-a-band'... and we weren't really happy with the overall sound—it didn't really match what we were looking for as a group."

If from this, Thomas seems like a bit of a perfectionist, it's because he is. He quickly confesses that for the past week he's been obsessively listening to the band's new album in an effort to find anything that could still be tweaked or improved upon. Driving around town this week, Thomas has been singing the band's new songs to himself in his car, quietly rehearsing for its upcoming show celebrating the release of its first full-length album, *Blood Red Tape*.

"We all tend to be pretty particular," Thomas laughs

"We're all big nerds, we're all incredibly anal-retentive about stuff and if it's not exactly what we want we have a tough time saying, 'This is Portal. This represents us. This is a culmination of our efforts and we want you to listen to this and know that it's fantastic.'"

For the most part, their effort seems to have paid off. Well, in Europe at least. Across the pond, Portal's singles have topped the charts and, at one point, they were actually voted "Indie Band of the Year" in Poland.

In North America, though, Portal's had a tougher time cracking the market. Thomas has his theories as to why that might be.

"When you're not used to [a type of music], when it's not what you're expecting, it kind of hits you wrong sometimes."

"The Canadian and American markets are all about pop," he continues. "They're all about doing something in four minutes, and if you haven't gotten the meat of your message to people within 30 seconds, they're going to change the station."

As Thomas points out, this presents a problem for Portal because some of the tracks flirt with the 10 minute mark. Furthermore, though some of the band's new songs are radio friendly, the majority are not. Still, Thomas doesn't seem too worried about the consequences of being an atypical rock 'n' roller.

"You just gotta find your niche, right?" he shrugs. "It's all about finding a market that hasn't really been tapped yet."

"You know, the vast majority of people probably don't care," he adds. "If it's got a good beat and a good melody they're happy. But every once in a while—every three or four weeks—I'll get an email from somebody saying, 'Wow! I just found you guys online, I was reading through your lyrics, and this is amazing. Do you write poetry?' and that keeps you going." ▼



CANCER BATS

ON TOUR SEPTEMBER 2008 WITH

BLACK LUNGS & JOHNNY TRUANT

16 SEPT EXCHANGE - REGINA, SK
17 SEPT DOGHOUSE - MEDICINE HAT, AB
18 SEPT VAT - RED DEER, AB
19 SEPT GATEWAY BAR - CALGARY, AB
20 SEPT STARLITE ROOM - EDMONTON, AB
20 SEPT STARLITE ROOM - EDMONTON, AB
21 SEPT GATEWAY BAR - CALGARY, AB
22 SEPT WILD BILL'S - BANFF, AB
24 SEPT ELEMENTS - VICTORIA, BC

24 SEPT ELEMENTS - VICTORIA, BC
25 SEPT SPICE LOUNGE - NANAIMO, BC
26 SEPT GARFINKLES - WHISTLER, BC
27 SEPT HABITAT - KELOWNA, BC
28 SEPT MEDIA CLUB - VANCOUVER, BC
30 SEPT ROYAL ALBERT - WINNIPEG, MB
01 OCT PARK THEATRE - WINNIPEG, MB
02 OCT BLACK PIRATES - THUNDER BAY, ON
03 OCT JUBILEE HALL - SUDBURY, ON

*Black Lungs & Johnny Truant are not playing this date

exclaim.ca

ATTICUS

dine alone records

DISTOP

MYSAPCE.COM/CANCERBATS MYSAPCE.COM/DIRTYBLACKLUNGS MYSAPCE.COM/JOHNNYTRUANT

Alberta music

www.albertamusic.ca

INFO SERIES
Building Your Career In
The Music Industry

WCMA'S 2008

How To Maximize Your Experience
At Conferences & Festivals

Tuesday, September 23, 2008
Norwood Royal Canadian Legion
11150 - 82 Street
Darts Room (Downstairs)

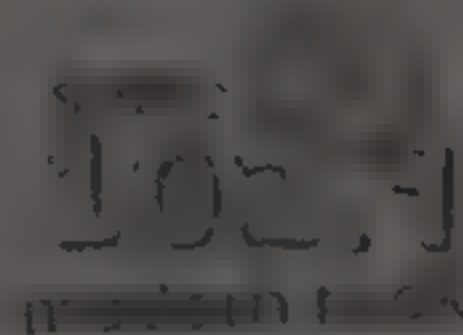
7:00 pm

Members - Free
Non Members - \$5.00

This Session Will Include Details On:

- How to get the most out of the three day Conference and Festival.
- Why you should attend the conference at the Conference.
- Why you should check out the showcase at the Festival, and
- How to make yourself a market presence.

For More Information Please Contact: Alberta Music (CMA) 404-1111



FRIDAY
DATE: SEP 20TH PM
STEPHAN GRONDIN
WITH MARK SHYMAK, DREW CHEN
BLACK BYRDS
DATE: MONDAY 11:00 PM - 12:00 AM

CAROLYN NIKODYM / carolyn@vuwweekly.com
Even these days, some 40 years after folks started remixing and fiddling with music, some people still question the integrity of the DJ. There are those who think the job entails nothing more than spinning records or putting an iPod on shuffle.

When you hear Stephan Grondin talk about his beginnings, talk about the days before samplers and drum machines, you can't help but notice that there is some more dedication going on here.

"I did my first remixes with reel to reel," he explains. "It's old analogue tape that you would buy a kit with razors and you scratch with it, take out the tape, splice it, then go with the other beat that you want and then put it back together with white tape. Those were my first remixes. That would take forever, but you were doing it like this, because there was no sampler, there was no computer fast enough to do that thing, unless you would pay 50 000 bucks."

Grondin's first sampler was purchased by the club he was working at as a teenager. For \$5000, this sampler would only be able to process a few seconds at a time, a far cry from the what can happen at the decks today, where DJs can layer more than a handful of tracks at the same time live.

Since those less efficient beginnings (he still has music on tape that he no longer has the machinery to play), Grondin has carved out a serious niche

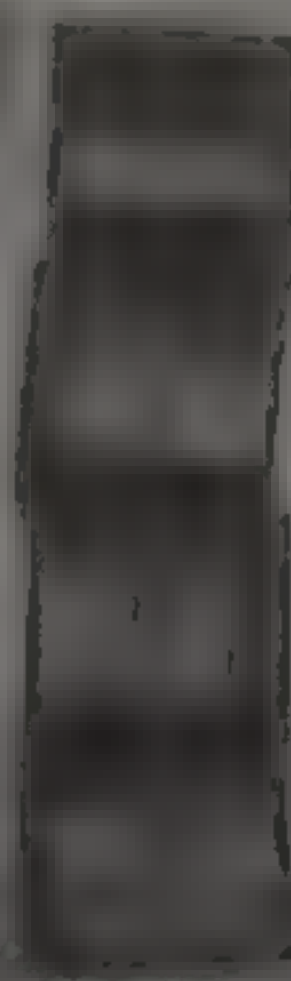
for himself, moving from small town Québec DJ to the Canadian and world stage, even landing at London's Ministry of Sound. He's had his own music Juno-nominated and his remixes have populated the US Billboard charts.

The success has afforded him the opportunity to slow down a bit. Well, maybe "slow down" isn't quite the way to put it. Sure, he doesn't take on as many gigs—before even finishing high school he was spinning five nights a week—but he still gets up early every morning to work in the studio. The result of this work these days is *Parking Music*, a compilation of mixes released last month that was inspired by his work at Montréal's Club Parking.

But after some 25 years behind the decks, Grondin also has other dreams and goals to work on—still in music, of course; at this point, it's well into his blood. Not only is there the label, Pacal Records, to work on, but he also says that he would love to take on soundtrack work. In his studio, he's already played with a softer instrumental side.

"I would love to do things for movies, because when I used to go to university, I had two jobs," I says. "The weekends I would DJ, but also I was doing some dubbing movies and everything, so I would record the French version or the English version. I was in the studio with the actors and everything, so that's when I was, like, OK, I would love to do music for a movie one day."

"Of course, when I'm 65, I don't want to be in a club," he laughs. "Or my ears won't let me, but you never know. The Rolling Stones are still touring, and they are what? Eighty?" ♥



NOVILLERO

with guests The Details
Saturday September 20
Velvet Underground



A LITTLE TRADITION AVAILABLE AT
LISTEN RECORDS, MEGATUNES, AND BLACKBYRD MYOOLIK

his collaboration with The Rootsman and an alternative soundtrack for '70s movie *The Conversation*—where he's creating without initial parameters. By reckoning, that leaves 2003's *Pressure* and *London Zoo*. *Pressure* solidified his reputation as a studio innovator and developer of dubstep, a production-warped blend of lysergic Jamaican

music, hip hop and UK-form grime, while *Zoo* is already hailed by the fickle niche music crowd as a crowning jewel in his earphones.

"On *Pressure*, I was so nervous about working with vocalists, I didn't try to coerce them in any direction, just let them do their own thing," Martin recalls. "*London Zoo* was far more stage-managed by me conceptually. There was a lot more dialogue. I felt I'd discovered my own voice. With *Pressure*, I felt like I discovered a

voice, and a sound of my own, but it wasn't entirely satisfactorily. There are faults that hit me harder every time I hear it. *London Zoo* eradicated mistakes I made with *Pressure*."

ZOO REFLECTS THREE years labour, a sustained effort by Martin to "find a whole album of contrasts and space." It's an incredible soundscape, apocalyptic yet listenable, that invokes the polycultural bustle of a metropolitan crossroads that's accumulated history

since the height of the Roman Empire and hurtles towards the future like a rocket, an auger intensifying trends of human culture. *Zoo* envelopes paranoia and mistrust, authoritarianism and defiance, struggle and hope—voiced by a parade of Jamaican-accented MC's, including Martin's tour partner Warrior Queen, a spiky and mischievous female presence who adds tension in her contrasts to his heavy sonic sensualism and wide percussive palette.

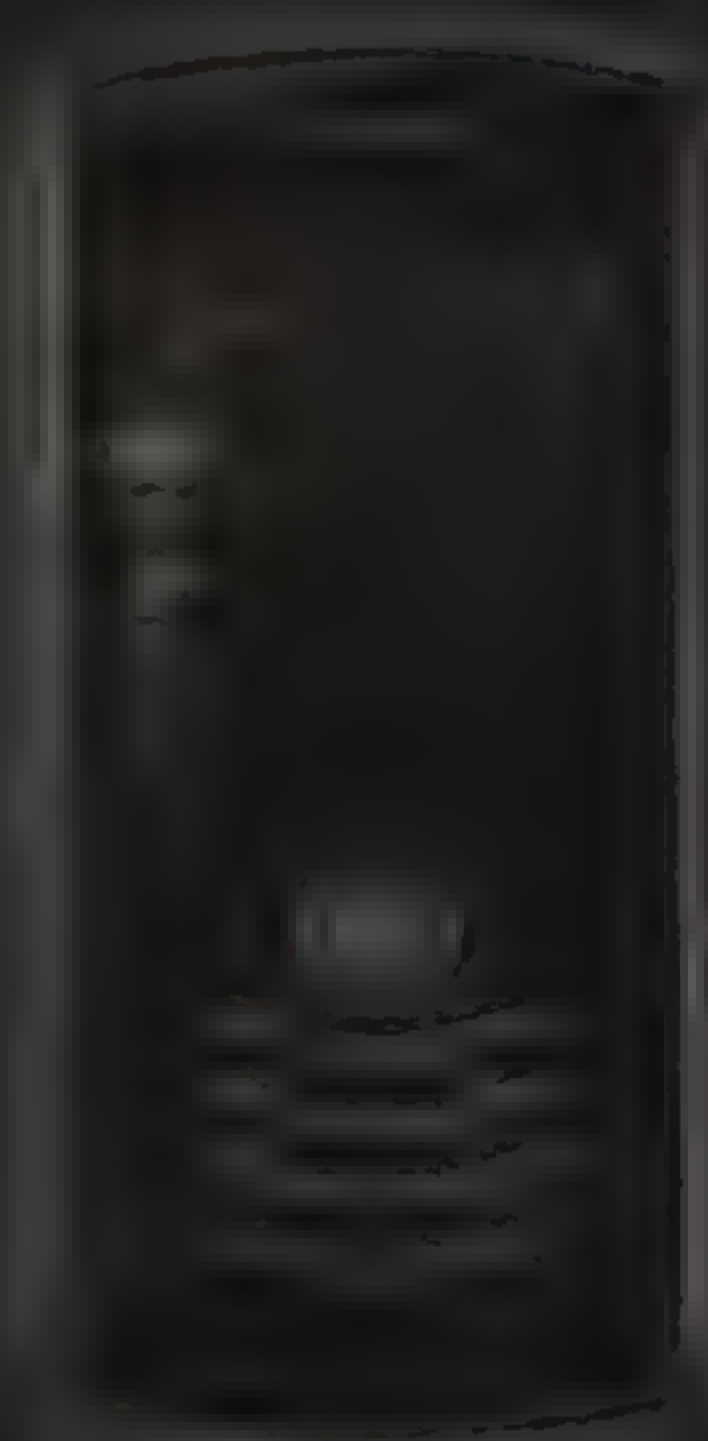
"The title came late, during a conver-

sation with the graphic designer, who'd never been to London before. She asked what it was like and I said, 'Like a great big fucking zoo.' I laughed, but the more I thought about it, the more it seemed right and correct. I thought about how much it was inspired by London, owed to London, me living here for 15 years.

"When I was starting out, I was anti-structure—perfectly happy to piss off audiences. I liked antagonizing people. Now I have a different feeling of what I want from music and sound." ▼

SWEET DEALS ARE MADE OF THESE

AT VIRGIN MOBILE YOU DON'T PAY A SYSTEM ACCESS OR
ACTIVATION FEE PLUS WE DON'T CHARGE FOR INCOMING
TEXT NOW THAT'S MOBILE MADE WITH LOVE



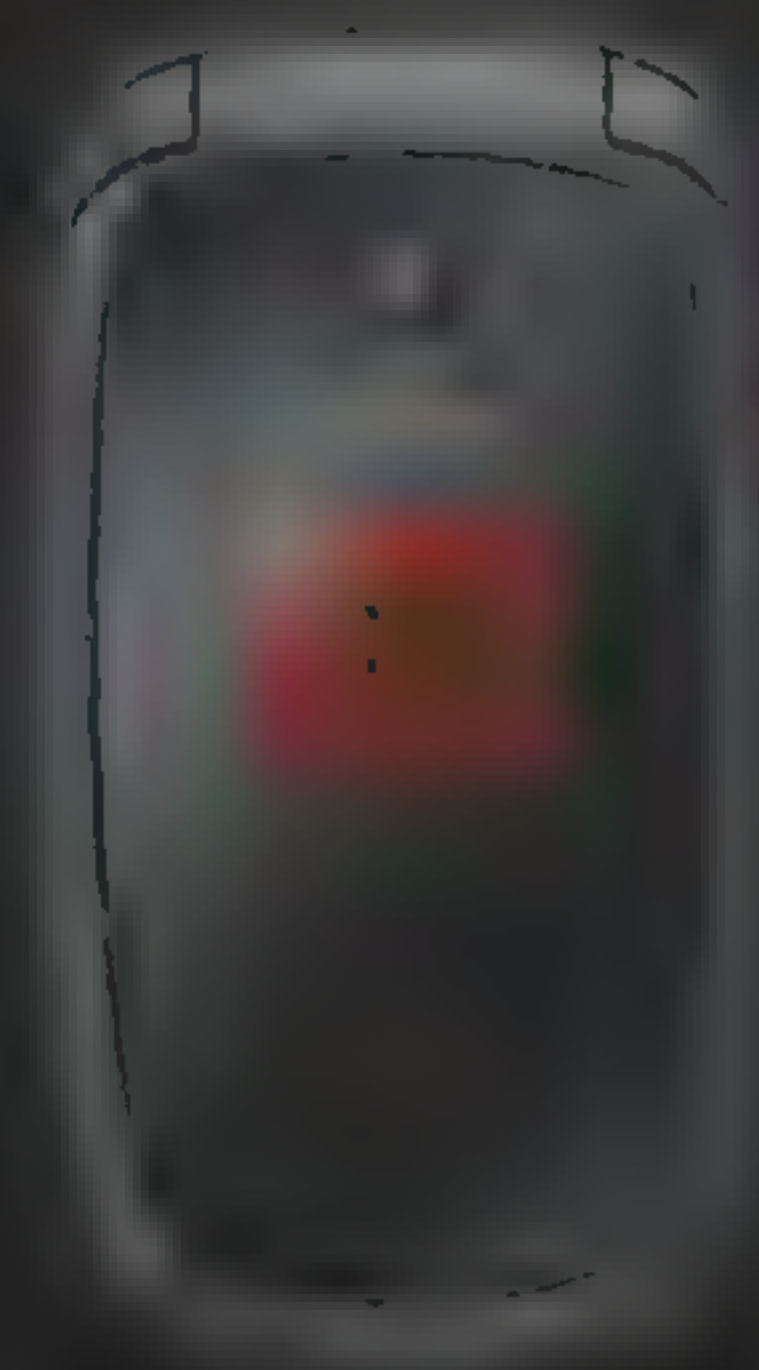
BlackBerry
Pearl
\$0
on a 3-year
agreement
with
BlackBerry
Trade-In



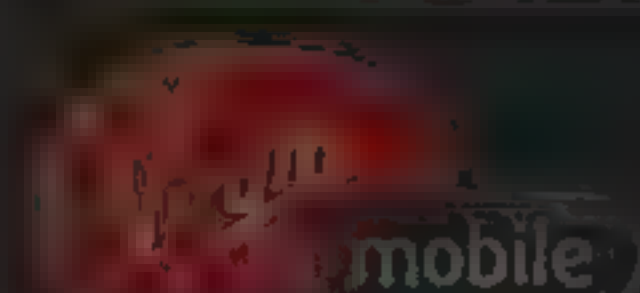
LG Rumor
\$29.99
on a 3-year
agreement



Nokia 6600
\$49.99
PREPAID



Samsung m300
\$59.99
PREPAID



BlackBerry Pearl
Edmonton City Centre

Garden Mall
Market Mall
Marlborough Mall

Northland Village Shopping Centre
Stambridge Village
Stambridge Village

Buy direct at a Virgin Mobile Store.
virginmobile.ca or call 1-866-999-4145

Still offer details available online at virginmobile.ca. Taxes extra. Some phone models and colours may not be available at all retailers. Retailers may sell for less. Virgin Mobile and the Virgin Mobile logo are trademarks of Virgin Enterprises Ltd. Virgin Mobile Canada and the Virgin Mobile logo are the property of their respective owners. Used with permission.

FUTURE SHOP

WAL-MART

BEST BUY

NEW & USED MARKET

LONDON DRUGS

The City Streets, Concentrated Living (Paperbird) On the band's second full-length effort, the City Streets are out for... full of references to folks like ol' Lucifer himself and its wrought with seedy scenes and sad tales, and love of the truest kind, too.

At times, like on "Ballad of a Blind Dog," there's reason to question just what Rick Reid is singing about—is it truly just about a dog, is it a metaphor for a broken family or some combination of the two? No matter, really, because this is rock 'n' roll at its finest, capturing a spirit of survival, that desire to just get through to see another day, while leaving the songs open enough that the meanings are there for the twisting. The music sways between punk-rock energy and country strumming, but there's also a sense of the calm before—or maybe it's after—the storm that always falls hardest on those

Civet, Hell Hath No Fury (Hellcat) According to wikipedia, civets are small lithe-bodied, mostly arboreal mammals. According to this group of punk-rock girls who are angry and loud, with some catchy tunes, but a sound that is slick when it should be raw and bloody.—EDEN MUNRO / eden@vuweekly.com

MUSIC OLD SOUNDS

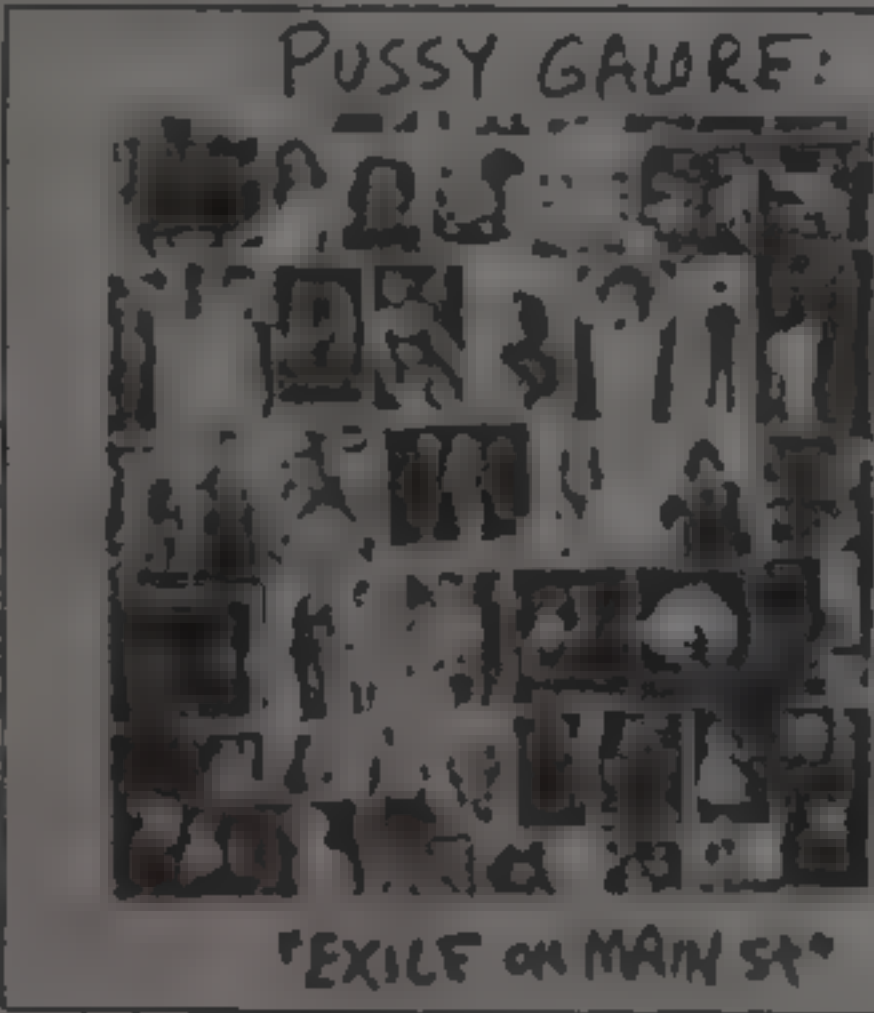
Pussy Galore, Exile on Main St (Shove) Originally released: 1986 The Rolling Stones' 1972 double album, *Exile on Main Street*, is a record shrouded in mythology—there's a hazy atmosphere surrounding it, mostly of the sessions in guitarist Keith Richards' house in France, and the heaviest user of them all) that fuelled the recording. The result is an album of uncompromising murkiness, with music that sounds as though it's barely rising out of the sonic swamp and singer Mick Jagger sounding as though he's being dragged into the mess. In 1986, Pussy Galore went a step—no, several steps—farther, unleashing a track-by-track retelling of the Stones' record. This time, the results are more wasteland than murk, apocalyptic in sound and nature from beginning to end. Listen closely and you can probably even hear the blood being spilt onto the floor. Where the Stones' album began with Richards' opening chords to "Rocks Off," accentuated by a unifying "Oh, yeah" from Jagger, the introduction to Pussy Galore's record—or as it was originally released, cassette—is a seething female voice

Michael Franti & Spearhead, All Rebel Rockers (Anti) Michael Franti has been known for creating music heavily infused with politics and revolution. While Franti is still an unquestionably political musician, his output with Spearhead

has seen a drift from the incredibly progressive politics of 1994's *Home* to a more liberal anti-war, can't-we-all-get-along outlook at the same time as he's been embraced by the Lululemon crowd. For *All Rebel Rockers*, Franti's sixth studio album with Spearhead, he made the pilgrimage to Kingston, Jamaica and employed the talents of producers Sly & Robbie, giving the album a distinctly Canbbean reggae dub sound that departs from previous efforts. It's a catchy pogo-inducing sound that is a perfect match for Franti's frenetic arm-waving, crowd-call-back "how you feeeeeeelin'?" live shows. Franti announces where he's coming from with openers "Rude Boys Back in Town" and "A Little Bit of Riddim" and continues the party with tracks like "Sound System." The politics are still here—on tracks "Hey World," "Nobody Right Nobody Wrong"—like but they are balanced out by a trio of love songs in "All I Want is You," "Say Hey (I Love You)" and the poppy "I Got Love for You." It's energetic and not bad, but not great —SCOTT HARRIS / scott@vuweekly.com

announcing, "Hello, I hate your fucking guts." The rant continues for a few moments longer, until a barely-played guitar kicks into a sort-of-recognizable version of "Rocks Off." It might fall short of a disaster—just short—if it weren't for the one voice that sounds disproportionately loud, as though the whole thing was recorded onto a tape, and then the louder voice was overdubbed overtop. But while it's painful to listen to at best, it is indicative of what's to come: expectations are shattered in those first four minutes and there's no hope in recovery. This is garage rock to the extreme, the sort of thing that should never escape the confines of the four walls within which it was recorded.

At the same time, though, it's about as honest as it can get, if for no other reason than there's simply no hope of cleaning it up. Oh, sure, you could try a little spit and shine, but all you'd end up with is a gob of saliva smeared over top. Deep inside this punk rock catastrophe, though, there's an occasional glimpse of something so ridiculously perfect that you can't help but listen again in the hope of finding something else like it—as on the grimy take of "Shake Your Hips" or the way the band takes the Stones already-submerged "I Just Want to See His Face," lays it out over some rolling drums and buries it beneath a wall of noise. *Exile in Hell* is more like it. ♡



JCL PRESENTS

BRENTOLIVER BOP & JCL PRESENTS:

| | |
|--|--|
| SAT SEPT 20
VELVET UNDERGROUND
NAVILLER
<small>WITH GUESTS: [illegible]</small> | SAT OCT 25
PAWN SHOP
FEMBOOTS
<small>WITH OCTOBERMAN & THE GRANARY</small> |
| SUN SEPT 21
MYER HOROWITZ THEATRE
NDIDI ONOLEWOLU

SUNDAY SEPTEMBER 21
<small>TICKETS AT TICKETMASTER</small> | SAT OCT 25
MACDOUGALL UNITED
TAGAO |
| | TUE OCT 28
URBAN LOUNGE
Jason Collett
<small>Rock Plaza Central & Zens</small> |
| | WED OCT 29
PAWN SHOP
HAYES CARLL
<small>WITH SCOTT SOLLA</small> |
| | THU OCT 30
PAWN SHOP
LADYHAWK
ATTACK IN BLACK
<small>DOUBLE BILL: PUNK SHOWSUN LINDAL</small> |
| FRI OCT 3
MYER HOROWITZ THEATRE
RON SEXSMITH
IN CONCERT | FRI NOV 7
VELVET UNDERGROUND
FALENTIS
<small>PLUS AZEDA BOOTH</small> |
| FRI OCT 10
PAWN SHOP
CAROLYN MARK
<small>WITH RODNEY DECROO & AYLIA BROOK</small> | SAT NOV 8
PAWN SHOP
LAND OF TALK
<small>WITH OSH REICHMANN TANGIERS</small> |
| SAT OCT 11
PAWN SHOP
THE ACORN
<small>WITH OHBJOU & TEAM BUILDING</small> | SUN NOV 9
ARDEN THEATRE, ST. LOUIS
Lucinda Williams
<small>TICKETS AVAILABLE AT WWW.KEYSTONEMUSIC.CA</small> |
| WED OCT 15
EDMONTON EVENTS CENTRE
GOGOL BORDELLO
<small>VIDEO/DUMMYS ARTISTS</small> | SUN NOV 21
STARLITE ROOM
THE HERBALISER
<small>TICKETS ON SALE SEP 18 AT TICKETMASTER, FOOSH, COLOURBIRD & BLACKBYRD</small> |
| FRI OCT 24
STARLITE ROOM
Stephen Malkmus & the Jicks
<small>WITH BLITZEN TRAPPER
CJSR FUNDRAISE KICK-OFF PARTY</small> | TUE NOV 25
PAWN SHOP
BIG JOHN BATES & THE VOODOO DOLLZ
<small>TICKETS EXCLUSIVELY BY DESUX</small> |

BRENTOLIVER.COM | MYSPACE.COM/JCLCONCERTS

All is family

LGBT

QUEERMONTON

TED KERR
ted@vuwweekly.com

It was a Tuesday night, my Dad had passed away the afternoon before, and I didn't feel like telling anyone at the party that he had died. To be honest it wasn't really even a party—it was, ironically enough, a wake for a friend's restaurant that was closing down. We gathered to mourn what would soon be a culinary past, a flash in the greasy pan, as they say. She had laid out an assortment of food, delicious food, seemingly endless food that I ate with gusto, that I ate without shame. As only my boyfriend and I knew, I was grieving for two, so I felt justified yet slightly suspect for stuffing my face more than normal. Luckily I'm such a poor example of a vegetarian that no one even blinked as I binged on bacon sandwiches, gorged on what tasted like tofu french fries.

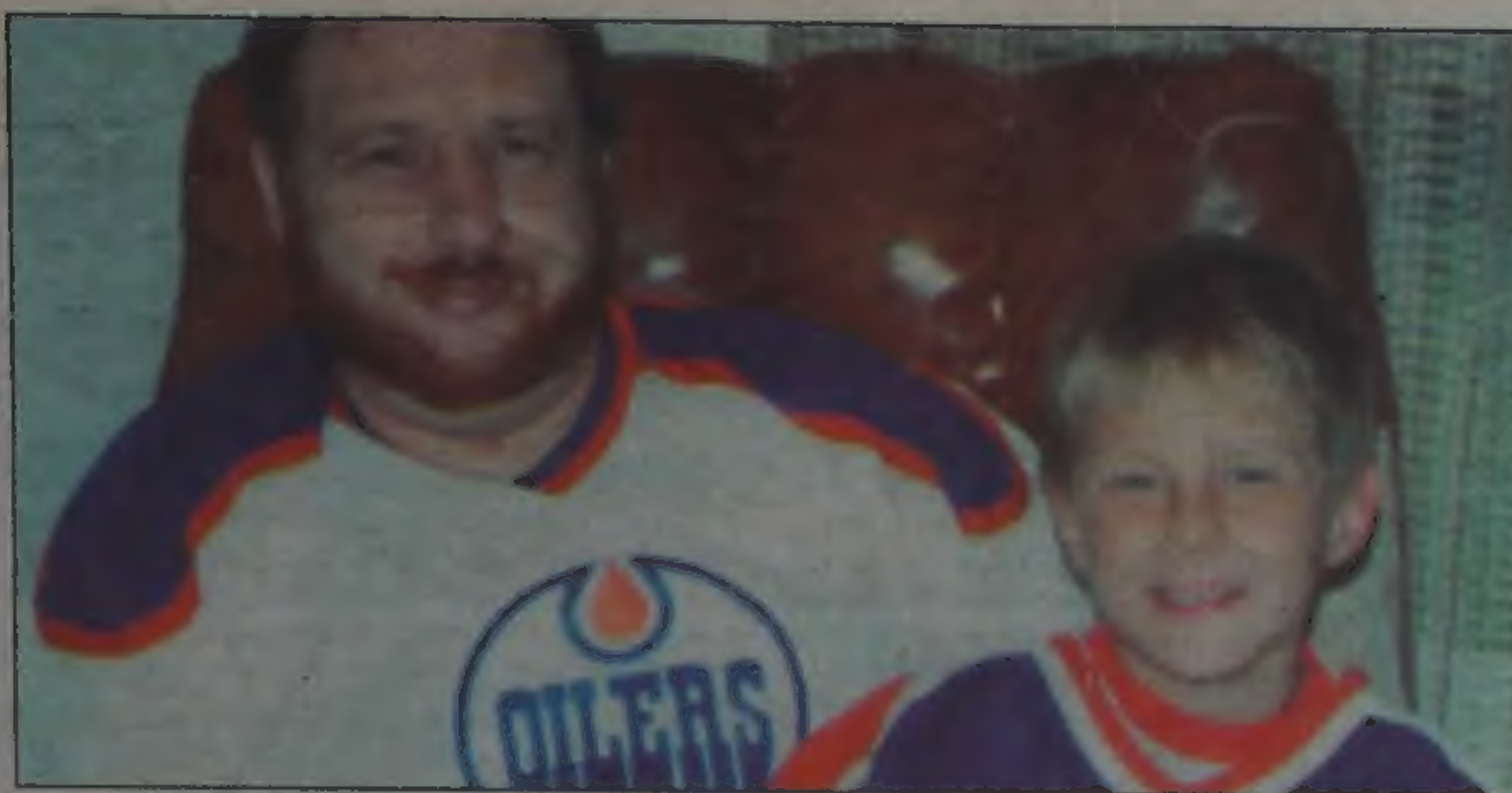
At one point in the night my boyfriend and I found ourselves in the basement of the restaurant, where a friend had brought us to show us the strangest bathroom I had ever seen. Both the toilet and the sink rested on pedestal stairs as if custom made for a very tiny emperor sometime circa *Three's Company*. As we stood in the funny washroom she told me how she was leaving the next day for the coast where her grandma had just died. She told me that in response to what she was going through she went

back and re-read the column I had wrote about the death of my grandma. It made me sad, and feel closer to her (both my friend and my grandma).

Later on that night my boyfriend told me that he had told her before we went down to the bathroom that my father had died. When I think about this now it makes every hug between her and I that night poignant and pregnant with obvious secrets. It feels right. It feels like family.

After our friend went back upstairs my boyfriend and I stayed in the basement, sat on the stairs facing forward taking turns resting our weary heads on each other's shoulders. Sitting there we could hear someone on the phone explain that there was no reservation being taken that night and that tomorrow brought change. Everyone upstairs probably thought we were making out, but instead we were having the most intimate conversation we had had in months. We had been apart a lot over the summer and with fall coming and schedules beginning to settle down we were getting to know each other again. It was nice. We felt close to each other, and in that moment that was what I needed more than anything. I was feeling confused and conflicted about my emotions and reactions in light of my father's passing.

WEEKS BEFORE my father died I had gone away for the weekend with people from HIV Edmonton to co-facilitate an art workshop. It was an awesome experience where



one night, after others had gone to bed and it was only us homos left listening to Leona Lewis songs while working on our art projects, I experienced a sweet feeling of male bonding I had never had with a group of gay men before. Contrary to the wandering mind it wasn't sexual. It was funny and banal—a night of swapping stories and being comfortable in each other's silences.

After I was back in Edmonton, and when it was clear that my father's life was shorter than we thought it was going to be, a member of my family, knee-deep in their own confusion, guilt and grief accused me of caring more about people living with HIV than I did my own father.

What was said stung, but only because I had already considered it and was teetering towards being on the way to dealing with it. In the quiet moments during the weekend workshop, after I had spoken with my mother, I let myself feel the guilt of not being at my father's side. I tried it on to see if it fit. And it didn't. Out in rural Alberta, with shitty pop songs playing and country air circulating

through shared quarters, was exactly where I was supposed to be. In dealing with the misplaced guilt I realized that it wasn't about whom I cared for more—it wasn't about more, or even caring. It was about what I knew and what I could do.

I knew how to take care of the people I shared the weekend with. We had shared pasta and flinches, common ground and coded language that we saw right through. It wasn't that I loved them more than my Dad or even equal to my Dad. It was that I felt more comfortable with them. I knew how to let them in and I knew how to be there for them. I didn't know how to talk to my Dad, and in the end I didn't know how to take care of him. I tried my best by visiting him and being there as much as I could for my Mom and the rest of the family.

The last night of my friend's restaurant, missing my Dad, feeling closer to my boyfriend than I had in a long time, my belly full and good friends around me I realized that if we are lucky—and I understand that I am lucky—all is family and there doesn't have to be division. We are free to love. ▼



**GO TO
VUEWEEKLY.COM
TO LINK TO
EDMONTON'S
MOST
COMPREHENSIVE
LISTINGS OF
ARTS
EVENTS**

ZODIAC

FREE WILL ASTROLOGY

BOB BREZSKY
freewill@vuwweekly.com

ARIES (MAR 21 - APR 19)

Believe it or not, whatever has been limiting your movement has also been expanding your capacities. It's true. The pinching sensation you've had to endure has been covertly generating psychic fuel that you will soon be able to access. Therefore, Aries, I say unto you: praise your squelchers and constrictors! Be grateful for your stiflers and tweakers! They have primed you for the arrival of a luminous boon.

TAURUS (APR 20 - MAY 20)

"An uninterpreted dream is like an unopened letter," says the Talmud. But professional dream researcher Stephen LaBerge thinks that's too broad a statement. In his book *Lucid Dreaming*, he says dreams are more like poems than letters. If you try to extract literal meanings from them in the service of your ego, they may reveal nothing. But if you're willing to find lyrical, unexpected information that could aerate your imagination and dislodge you from your habits, dreams are more likely to be useful. Keeping in mind everything I've said, Taurus, treat the events of your waking life in the coming week as if they were poems coming from a dreamy part of your psyche that's enticing you to change your life.

GEMINI (MAY 21 - JUN 20)

As you navigate your way through the challenges ahead of you, should you rely on what you know or on what you don't know? That's a good question. I'm inclined to advise you to

go with what you know when it concerns your security, and to go with what you don't know when you're pursuing pleasure. So if you're trying to come to a decision about what will make you feel at home, trust what the past has taught you. But as you seek creative inspiration and effervescent adventure, shed all precedents.

CANCER (JUN 21 - JUL 22)

Her brush with sublime wisdom has done wonders for Paris Hilton. "Kabbalah helps you confront your fears," she told *Us* magazine. "Like if a girl borrowed my clothes and never gave them back, and I saw her wearing them months later, I would confront her." You can snicker if you like, but Paris's testimony exemplifies my main point for you: it's crucial that you get practical use out of your religion or spirituality. So please take measures to vigorously translate your highest ideals into your everyday actions. What would it mean, for example, to invite God to inhabit your lips as you kiss someone? Or to prepare your food as if you were going to offer it to a beloved saint? Or to speak every word as if it were a well-crafted prayer? Ask yourself 20 times a day, what would Buddha (or your greatest hero) do?

LEO (JUL 23 - AUG 22)

What you're about to leave behind is helpful but a bit dull, fortifying but old-fashioned, comforting but homely. What you're headed toward, on the other hand, is invigorating, through slightly disruptive, futuristic and amusingly confusing, interesting but also a real test of your flexibility. The transition may happen faster than you thought it would. Congratulations in advance on being a good-natured transformer.

VIRGO (AUG 23 - SEP 22)

I hate to lay a sports metaphor on you, Virgo, let alone one articulated by a hockey player. But it's such an apt description of the approach that will work best for you in the coming week, I had to bring it to your attention. "I skate to where the puck is going to be, not to where it has been," quoth Wayne Gretzky. Apple CEO Steve Jobs liked those words so much, he made them his own when he introduced the iPhone to the public back in January 2007. Now I hope you will find a way to apply the idea in your own sphere.

LIBRA (SEP 23 - OCT 22)

Delfin Vigil interviewed the band Social Studies for the *San Francisco Chronicle*. He asked guitarist Aaron Weiss, "What is the meaning of life?" Here's what Weiss said: "Wearing a big name tag, having something stuck in your teeth, walking around with toilet paper stuck to your shoe while awkwardly trying to hit on girls. Living on this planet is worthless without the proper amount of humility." While I think that's close to what the meaning of life has been for you recently, Libra, the definition will soon change to something like this: you come on stage to greet an adoring audience, do a riveting song and dance, then announce that you won't be doing any more shows for a while because you're about to go off and get busy on creating your next big splash.

SCORPIO (OCT 23 - NOV 21)

Three enlightened teenagers I know have formed a gang called the Disciples. It's dedicated to plying the dangerous arts of humility, curiosity, and optimism—three qualities that are so undervalued in our

culture as to be almost taboo. Here's their motto, which reveals how far they're willing to go in order to listen well, keep their egos in check, and constantly scour their surroundings for reasons to be grateful: "We have no issues and no problems, but only questions." I urge you to start your own branch of the Disciples, Scorpio—or at least work on cultivating their approach.

SAGITTARIUS (NOV 22 - DEC 21)

A poet friend of mine hatched a scheme for writing a book in record time. He bought a round-trip ticket for a Greyhound bus that would take him from Oakland, California to New York City and back. He vowed that over the course of those nine grueling days and 10 000 kilometres, as he ate stale sandwiches from vending machines in bus stations and slept sitting up surrounded by strangers, he would churn out an epic-length poem about the experience of travelling cross-country on the most populist form of transportation. The experiment worked. His book was witty, shocking, and entertaining. I urge you to give yourself a comparable assignment, Sagittarius. Invoke the magic of a strict deadline to create something beautiful that will last a long time.

CAPRICORN (DEC 22 - JAN 19)

I would love to place an elegant gold crown on your head. I have the urge to declare you monarch of the expanding realm, maker of new laws, and re-shaper of the collective vision. Are you up for wielding that much power? Can you handle an increased level of responsibilities? Or would you prefer to preside over a smaller domain, content merely to keep the daily grind from erupting

into chaos now and then? It's mostly up to you. What do you want?

AQUARIUS (JAN 20 - FEB 18)

Unable to control his appetite for prostitutes, New York's Governor Elliot Spitzer destroyed his career. Many observers were aghast at the incomprehensibility of his sacrifice. But Philip Weiss, writing in *New York*, said he understood. Spitzer desperately "wanted some 'strange'"—novelty that's hard to get when you make love with just one person for many years. That's not the kind of variety I advise you to consider in the coming weeks, Aquarius. According to my reading of the omens, it will be prime time for you to seek out some "strange," but not through multiple lovers. Rather, embark on travels outside your usual haunts, entertain surprising ideas unlike any you've been willing to think about before, and pursue unpredictable encounters with people who have a lot to teach you.

PISCES (FEB 19 - MAR 20)

In a story about author Gore Vidal in the *Independent*, Archie Bland reported on an event that happened just after Vidal's parents were married. While travelling to their honeymoon, dad told mom, "There's something very important I want you to know." Mom grew radiantly expectant, imagining he was about to profess his love with a thrilling intensity. But dad had something else in mind. "I have three balls," he confessed. In the coming week, Pisces, I suspect that one of your expectations will meet a fate similar to mom's hope. But don't fret. In the long run, the revelations that come are likely to be more interesting and valuable to you than the "I have three balls" shocker. ▼

IF YOU WANT TO PLACE YOUR CLASSIFIED AD IN VUE WEEKLY, PLEASE PHONE 426-1996. DEADLINE IS NOON THE TUESDAY BEFORE PUBLICATION

DATING

Eight Minute Date-Speed Date Ages: 21-33, 35-46 & 47-56. Regular at 780-457-8535 or www.eightminutedate.ca

EDUCATIONAL

Actors Needed... Must include professional attitude and desire to succeed. www.vadastudios.com

HELP WANTED

The Cutting Room is looking for Assistants and Stylists. Please drop off your resume to 10636 124 Street.

Drivers wanted: \$15+/hr, Wed (night), Thu (day), perm/PT. Must have mini-van or truck. Looking for reliable, responsible person. Ph 907-0570

As part of our expansion programme, Yash Clothing And Textile company is seeking for part time work from home Sales/Account representatives, it pays more than \$3650 a month plus benefits, depends on your devotion to the job and takes only little of your time. Please contact us for more details. Requirements—Should be a computer literate, 2-3 hours access to the internet weekly. Must be over 20yrs of age. Must be efficient and dedicated. If you are interested and need more information, please send e-mail to yash.sandpiper02@graffiti.net for more feedback

CHANGE YOUR LIFE! TRAVEL, TEACH ENGLISH! We train you to teach, 1000's of jobs around the world. Next in-class or ONLINE by correspondence. Jobs guaranteed. 7712-104 St. Call for info pack 1-888-270-2941.

HOUSES FOR SALE OR LEASE

Award winning 2 storey in Sherwood Park 1425 Sq. ft. 3 bdm, 2.5 bath, Lots of hardwood, Neutral decor, Gas fireplace, Open concept! ComFree @ 23745 • 780-416-8621

FRAMING

PICTURE FRAMES

MOVIE POSTER SHOP
Affordable picture frame options. Music Posters. 8126 Gateway Blvd. 439-0408

MUSICAL INSTRUCTION

MODAL MUSIC INC. 780-225-3118
Quality music instruction since 1981. Guitarist, Educator. Graduate of GMCC music program

THE MUSIC FACTORY

2 enthusiastic highly qualified teachers Offering music lessons out of Comfortable home studio in Forest Heights (Wayne Gretzky Dr. & 106 Ave) All musical styles, reasonable rates. Call Aaron (BA honours Perf. Arts) for PIANO & GUITAR 780 504 5786. Call Sanju (B.Ed Music major) for PIANO & BASS GUITAR 780 721 3298

ARTIST TO ARTIST

FREE+FREE+FREE+FREE+FREE
FREE+FREE+FREE+FREE+FREE
ARTIST/NON PROFIT CLASSIFIEDS

Need a volunteer? Forming an acting troupe? Want someone to join with? Place up to 20 words FREE. Ads more than 20 words are subject to regular price or credit editing. Free ads will run for four weeks, if you want to renew or cancel please phone Glenys at 780-426-1996/fax 426-2885/e-mail glenys@vucweekly.com or drop it off. Deadline is noon the Tue before publication. Placement will depend upon available space

Forte Theatre School at the Citadel
Adult Classes in Acting for the Camera
Starts September 2nd
No experience necessary
426-2120

Mostly Water Theatre is accepting submissions for Metro Digital Shorts. Amateur filmmakers to have their work publicly screened, adjudicated, and to compete with other local filmmakers. Anyone may submit any number of short works (5 mins max) until Oct. 1. For info contact Sam Varentonik at 780-686-5980 or samvarentonik@hotmail.com

Arts theatre group is having a casting call on Mon, Sept. 22 at 6:30pm. For amateur actors. Call 780-426-2137, 10am-3pm weekdays for info. "Arts Theatre, forging social justice"

The ASA and EPL invite you to the free Art Talk with Jeff de Boer on Thu, Sept. 25, 7pm at the Stanley A. Milner Theatre (downstairs), 7 Sir Winston Churchill Sq

Festival organizations in Northern Alberta (north of Highway 16 corridor) are encouraged to apply for the TransAlta Festival City Mentorship/Partnership Grant. Info and application forms available from the Edmonton Arts Council website www.edmontonarts.ab.ca or call Sally Kim at the Edmonton Arts Council 780-424-2167, ext 226

Steeps—Old Glenora, for open mic—Spoken word First Thursday every month. Contact Adam Snider to sign up adam.snider@gmail.com

Photographer seeks interesting, strong, photogenic faces. Sitter will be repaid with free photographs. Gerry contact@gennyayum.com, www.gennyayum.com

MUSICIANS

Wanted drummer and bass player/singer for "Metal" band. Infl. Black Label Society. Call Critter 780-434-8349 leave message

Drummer needed: Serious inquiries only. Experience and creativity an asset. Quality gear required. Must be willing to commit. Call Sean 780-990-0888 or e-mail Amazaria@gmail.com

Hard rock punk band requires high energy drummer to complete power trio. Must have good gear. No amateurs. Call Paul 780-233-4269

Bass player with vocals wanted for three-piece band. Western roots-based music. www.marvmachura.com Marv @ 240-1509

Experienced country lead guitarist would like to jam with mature country singer who likes traditional country music. 780-421-1250

Indie Rock/Alternative band seeks vocalist ages 16-19. Wide variety of influences and musical tastes. We have a full PA and are in contact with many major industry professionals. Contact Matt. 780-604-4199

VOLUNTEER

Volunteer website for youth 14-24 years old. www.youthvolunteer.ca

VOLUNTEERS WANTED for Kaleido Family Arts Festival on 118 Avenue. A family-friendly celebration of the arts, community and creativity Sept. 25-28. Be

a part of the action, visit www.artsontheave.org

Old Strathcona Youth Society: Looking for volunteers (21+) interested in working with high-risk youth, drop-in setting. Naomi 496-5947, e-mail: osyc@telus.net

Bring laughter, smiles and simple delights to child and back into your life! **Be a Big Brother or Big Sister Today!** Call 424-8181. Remember you don't have to change your life to change theirs!

Special needs "Learn to Ride" courses at Gold Bar Park are looking for volunteer experienced cyclists to help with this course. Thu evenings until Oct. 16. John at jbcollier@shaw.ca

Plant a garden row for Meals on Wheels Looking for help with fresh produce during the summer. Drop off produce 11111-103 Ave, 8am-3pm weekdays; www.mealsonwheelsedmonton.org

The Edmonton Guerrilla Gardeners Want You! Looking for help in the mass planting of sapling trees along Baseline Road between Edmonton and Sherwood Park. Info at: http://edmontongg.blogspot.com; www.facebook.com/group.php/gid=10775338726

Trout Unlimited's Yellow Fish Road Program Looking for volunteers interested in the environment and aquatic ecosystems. Volunteers paint yellow fish on storm drains in Edmonton neighborhoods. E: krol-heiser@tucanada.org

The CRC is seeking energetic, caring, committed volunteers to become Prevention Educators for its Respected: Violence and Abuse Prevention Program. Canadian Red Cross/Respected: Training Program begins fall 2008. www.redcross.ca/cna; Education Coordinator: 780.702.4158 / E: edmonton.respected@redcross.ca

Red Cross's Humanitarian Issues Program: need volunteers to help promote humanitarian issues to the Edmonton Community. We are hoping to expand our youth team (12-24 yrs old). Contact Laura Keegan at laura.keegan@redcross.ca

Brain Neurobiology Research Program at U of A Hospital is seeking healthy and depressed subjects (not currently taking antidepressants) for various studies. Reimbursement for expenses provided. Call 780-407-3221 (depressed only), 407-3906 (healthy or depressed), or 780-407-3775 (female healthy or depressed, including pregnant and just delivered) for more information

Dr.'s Appointment Buddy—Accompany new refugee immigrants to their medical appointments to give support and assist with paperwork. Thu, 10:30am-2:30pm. Transportation not required. Leslie 780-432-1137, ext 357

Instructor Support Aide—Assist Health Care Aide Training instructors in a program for immigrant women to present course materials, and students. 4hrs/wk, 8am-noon, or 1-4pm, Mon-Fri. Northeast location. Leslie 780-432-1137, ext 357

Elder Abuse Victim Advocate—Assist, provide telephone support. Mature volunteers, 35+, with calm manner, and excellent communication skills wanted. Volunteers receive intensive training and support. Commitment: Two 2 hr shifts/month, plus attendance at monthly staff meeting. Daytime Mon, Tue, or Thu 8am-5pm. Leslie 780-432-1137, ext 357

Volunteer for your local Red Cross. Help us make our mission of assisting the most vulnerable in our community and around the world possible. Volunteer for Red Cross. To volunteer call 780.423.2680 / E: wz-edm-dm@redcross.ca

Rise Up: Radio Free Edmonton on CJSR FM 88 seeking people with a critical ear who will be at protests, picket-lines, blockades, any sites of struggle between people, corporations or governments to simply bring a recorder and send us the footage. E: riseupradio@cjsr.com; Sam Power, 492-2577 ext. 4 for recording equipment and more details

Tandem Captains—Cycling with the Blind Tandem Captains required. Please contact John Collier at 433-1270

Break the Code! Help and adult to read and write. Call Jordan Centre for Family Literacy 421-7323 www.familit.ca

Senior's Birthday Entertainment
Senior recreation/activity centre needs volunteer entertainers for monthly afternoon parties. Weekday message Karen 780-468-1985 seesa.ca

Volunteers Needed to work with new immigrants in a variety of tasks and with some great fun events and outings! Many exciting shifts available! Call Judy 424-3545, ext 243

Volunteers Needed! to assist new immigrants on first time shopping trip for essentials. 2-3 hrs. occas. weekdays. Call Judy 424-3545, ext 249

Volunteers Needed! to help adult immigrants learn English. Shifts day/ eve., days/wknds, 3-hrs/wk. No

exp. req., various locations. Judy 424-3545, ext 249

Volunteers Needed to help new immigrants to Canada learn about Canadian customs and culture. Tue and Thu June-Aug. Ph Judy 424-3545, ext 249

The Support Network: Volunteer today to be a Distress Line Listener. Apply on line at: www.thesupportnetwork.com or call 780-732-6649

Meals on Wheels, volunteer kitchen help and drivers needed, weekdays 10am-1pm. Call 429-2020.

VOLUNTEER

Volunteer for ElderCare. Help with daily activities

DOMO

Now Hiring at stores across the city!

Starting at \$11.00 per hour full time, plus up to \$200 per month in bonuses

We offer paid training, Bonuses and Contests, Performance rewards, Great opportunities for advancement.

We promote from within!

Apply online at
www.gotjump.ca
fax 780-421-1624 or
apply in one of our stores now!



WE'RE HIRING

Public Outreach, Canada's leader in face-to-face fundraising, is currently hiring its fall staff. Our fundraisers spread awareness and raise funds for a select group of non profits.

- \$14/h, guaranteed wage
- Flexible hours
- Travel and advancement opportunities
- Perks such as daily coffee and treats
- Friendly, socially conscious co-workers
- A fun, dynamic, and inspiring work environment

Work to make a difference today!

www.publicoutreach.ca

edmontonjobs@publicoutreach.ca

780-436-9896

CLASSIFIEDS

FOUR LINES FOR \$20

Print your ad here...

EXTRAS

- ☐ Bolding \$4
- ☐ Caps \$4
- ☐ Extrs Line \$4
- ☐ Box Word Ad \$4
- ☐ Symbols \$4

FORM OF PAYMENT

- ☐ Cash ☐ Check ☐ VISA ☐ MasterCard
- Card# _____ Exp. ____/____
- Name _____
- Address _____
- Ph. _____ Postal Code _____

TOTAL

- Lines _____
- Extras _____
- Subtotal _____
- GST 6% _____
- TOTAL _____

Phone 426-1996 from 9am-5pm Mon-Fri • Email rob@vucweekly.com • 10303-108St. Edmonton
Deadline Tues at Noon • Print legibly on lines at right • Up to 45 Characters per line • Every letter, space or mark counts as one character • Allow one space following punctuation

Love and death

ADVICE ALT.SEX.COLUMN

ANDREA NEMERSON
altsex@altsexcolumn.com

DEAR ANDREA:

I'm in my mid/late-30s. Most of my life my sex drive has been pretty low. Fairly quickly (within a year) after beginning a relationship it tapers off to almost nothing. I believe this significantly negatively impacts my LTRs (my last one ended due to not enough sex; in my current one we're trying to work on it).

I suspect this is pretty common (I've heard of "lesbian bed death," and some of my straight friends also admit to having very low sex drive). What are the typical causes of low libido in women? I don't really believe in "aphrodisiacs," but are there any proven treatments: meds, herbs, for this?

LOVE, NO MOJO

DEAR MO:

If any of those worked, they would be aphrodisiacs, and you'd be stuck not believing in them. Not at all helpful. Luckily, they don't so you don't have to worry about it.

Actually that's not precisely true. There are things that work for some women, just not all or even most, and since female sexuality seems to delight in confounding even the most dedicated researchers, there's no telling what might turn out to be efficacious: some combination of hormones, set and setting, history and expectation and circulation, but in which combinations and what order, nobody knows.

I'd be interested to know what "trying to work on it" means, and whether it's working. If you really want to delve in, you could see if you can get a referral to an endocrinologist who knows what she's doing; maybe a little testosterone boost would give you a, uh, leg up. Second, or first if that isn't happen-

ing, you could get yourself assessed for depression or anxiety disorders and maybe do some cognitive-behavioural therapy and/or try Wellbutrin. And last (or first) I'd take a look at the sex you are having and determine whether maybe it's just not what you want, and try to add in or subtract the elements which would improve things or are killing your buzz, respectively.

The bummer part is that some people really do just have a low libido and that makes them normal for them. Unfortunately, a clear declaration on the order of "that's just the way I roll" is not going to satisfy a frustrated partner, and many people suffering from low desire really are suffering—they want to have high desire. Some combination of the suggestions above may get you somewhere, and I sincerely hope they do.

LOVE, ANDREA

DEAR ANDREA:

My husband has ED and likes sex in the morning after I give him oral sex, which seems to help. The problem is that he won't give me oral back! He's gotten oral millions of times, and me? Twice at the most. Years ago he was giving oral and I came which kinda flooded him and he didn't do it for 20 years. Now I'm menopausal and kinda dry so rubbing gets annoying and doesn't do much for me, and now I don't even want to give him oral because he won't do it for me. He touches me and I pull away because I know he won't return what he gets ... this stinks for me and I'm totally turned off!

LOVE, RUBBED WRONG WAY

DEAR WAY:

Oh, not good. You don't want to go without forever, nor do you want to get into this sort of—I wish there were a better phrase for this—tit-for-tat system with your

beloved. You're going to have to tell him how you feel, then he's going to have to, well, reciprocate. If the problem really is the once-upon-a time "flooding" incident you can do what I urge men to do: warn your partner before flooding ensues, allowing her/him the chance to pull back if wanted. Then you have to tell him that you're dry and don't want to be rubbed so much, but here is some helpful handy lube, and then you have to stop being so mad at him. It's not that you don't have cause—of course you do!—but the grouchy, aggrieved tone that comes across in your letter is not the sort that invites compromise and the "we must all hang together or most assuredly we shall all hang separately" approach which is, frankly, your only hope. You really should not have let 20 years go by without saying anything. He really should not have let 20 years go by, period. So, OK, what now?

LOVE, ANDREA

berta.com

Would you like to help people/families affected by Alzheimers? Socialize with seniors while assisting with games and activities. ElderCare Edmonton, 780-434-4747 ext 4

Help to broadcast news nationally for the blind and print-restricted! Email edmonton@voiceprintcanada.com, or call 451-8331

Love Bingo? Volunteer for Elder Care. Bingo volunteers are needed to help raise funds for program meals and outings. Ph 434-4747, ext. 4

Exposure: Edmonton's Queer Arts and Culture Festival seeks steering committee volunteers. Visit www.exposurefestival.ca

Volunteer for a more just society for immigrants and refugees. www.multiculturalcoalition.ca or call Janina 423-1973

P.A.L.S. Project Adult Literacy Society are looking for volunteer tutors to work with adult students in the Math Literacy Program. For info Ph 424-5514

E.C.A.W.A.R. (EDMONTON COALITION AGAINST WAR AND RACISM) Volunteers welcome. www.wage-peace.com for info/contacts, Ph 988-2713

A call for volunteers - Action for Healthy Communities: Questions about AHC philosophy & programs? 944-4687 Visit: www.ahc.ca

HEALTHY VOLUNTEERS required for studies with the Brain Neurobiology. Research at UofA (407-3906). Reimbursement provided

CANADIAN LIVER FOUNDATION is looking for enthusiastic volunteers for presentations and special events. Call Carmen at 444-1547

Volunteer Overseas with Canadian Crossroads International: human rights, community economic development, and HIV/AIDS education, prevention, care. www.cci.org.ca

Become a distress line volunteer. The Support Network 732-8648. www.thesupportnetwork.com

S.C.A.R.S. Second Chance Animal Rescue Society There is a suitable home for all homeless animals, young or old! scarscare.org

The Brain Neurobiology Research Program at U of A is seeking MAJOR DEPRESSION sufferers who are interested in participating in a research study. Please call 407-3906 if interested

YEAR ROUND ON-LINE AUCTION for Alberta Easter Seals. Donate items, bid, have a great time. Carmen 429-0137 x233 <http://auction.edmonton24hourrelay.com>

P.A.L.S. Project Adult Literacy Society are looking for volunteer tutors to work with adult students in the ESL - English as a Second Language program. Training and materials provided. Contact 424-5514

Do you know what a Volunteer Driver is? It's a community member who can spare 3-4 hours once a month to drive a senior. Call Bev 732-1221

Do you love art and people? Then the Nina Haggerty Centre for the Arts can use you! Come show off your talents. www.ninahaggertyart.ca; email: info@nina-haggertyart.ca or call 474-7611

Food Not Bombs Looking for people to help out with cooking and serving of meals every Sunday. Ph 904-8751 or e-m: foodnotbombsedmonton@hotmail.com

The Sexual Assault Centre of Edmonton needs volunteers to take calls on our 24-hour Crisis line. For information ph 423-4102

CLIMATE MEETING

On Fri, Sept. 26, 6:15-8:45pm, Albertans will gather at the UofA to talk about how we in the province are dealing with climate change, and how we should be dealing with it. The event will be structured as a World Café, where people move between conversations in small groups. Space is limited to 225 people. If you want to take part email climateconversation@gmail.com by Sept. 15, tell us your age, gender, work, community background, to help us maximize diversity at the event, and where you heard about the event

CNIB is looking for volunteers with vision, adults (50+) to help seniors with vision loss. For more info call Catherine 453-8304

SEX TRADE WORKERS

ASIAN TOUCH MASSAGE 100% GFE, best service in town www.freewebs.com/asiantouch 695-3623

Christie's Outcall Massage. Hot German blonde, 780-964-7361

Gothic Angel, 26 Outcall only, flat rates quoted Independent escort 780 218 1511

18+ No nudity restrictions apply

HOT DIRTY TALK from Hot Dirty Girls Only \$1.50/min with NO CONNECTION FEE. Call now 866-875-6597 we're waiting

ADULT

SteamWorks Gay & Bi Mens Bathhouse. 24/7 11745 Jasper Ave. 780-451-5554 www.steamworksedmonton.com

ADULT HELP WANTED

Experienced working manager needed for an upscale massage studio on Vancouver Island. 250-714-5739

SERVICES

SACE—Public Education Program: Sexual Assault Centre of Edmonton (www.sace.ab.ca) provides crisis intervention, information, counselling, public education services. For a customized presentation T: 423-4102/F: 421-8734/E: info@sace.ab.ca; www.sace.ab.ca/24 Hour Crisis Line: 423-4121

Canadian Mental Health Association, www.cmha-edmonton.ab.ca Education Program is pleased to offer workshops to give you the skills to intervene with people who may be at risk for suicide. Follow the links to ASIST or call 414-6300

Have you been affected by another person's sexual behaviour? S-Anon is a 12-Step fellowship for family members and friends of sex addicts. Ph 780-988-4411 for meeting locations and info, or visit www.sanon.org

SUPPORT YOUR LOCAL FOOD BANK

Had Enough? Cocaine Anonymous 425-2715

VUEWEEKLY

CONTEST RULES:

Unless otherwise specified, the following will apply:

- the winner must be 18 or older.
- prize must be accepted as awarded.
- no one may enter any contest more than once.
- you may only win once every 60 days.
- Vue Weekly reserves the right to exclude anyone from our contests.
- no staff, sponsors or members of their immediate families may enter.
- the personal information of those who enter will not be sold but may be provided to contest sponsors.
- the chances of winning depend on the number of entries received.
- by entering, entrants consent to the use of their names by Vue Weekly for publicity.
- Vue Weekly is not responsible for prizes unclaimed after 15 days.
- by entering with an email address one authorizes oneself to be added to FIRSTREAD!

Chat with 100's of HOT naughty girls! Nightline

FREE 2 Try

Calgary 403-313-3311
Other cities 1-877-834-4044

Mobile pay, text "SCORE" to 96669 \$9.99/10min

Edmonton

780-665-6565

1-900-561-5555 \$25/50min

Single female, looking for...

Hot babes talk dirty!

Try HOT chat FREE with SEXY girls

AFTER hours

403-313-3330

1-900-451-3333 \$25/50min

Edmonton

780-665-0808

18+ No nudity restrictions apply

Your best pickup line.

LOCAL CHAT. CALL FREE: code 2315

780.413.7122

CruiseLine

1.900.451.2853 (75 min/\$24⁹⁵)

Try CruiseLine Text for free. Text "extra" to FREE • www.cruiseonline.ca

Your
Neighborhood
Honda Dealer for
40 Years!

**SATURDAY
SEPTEMBER 27 10-4PM**

10th Annual

Customer Appreciation Day and Garage Sale

*** DEALER INVOICE PRICING ON ALL MOTOR CYCLES & ATVS!**

ONE DAY ONLY!

- 20% Off All In-stock Honda Parts
- 80% Off Select Accessories
- Hourly Door Prices
- BBQ 11-3 PM



**CELEBRATING
40 Years**



**Scona Cycle
HONDA**

HONDA

Financial Services

432-0858

Riding Red Since '68

9556 - 82 Ave.

www.sconacycleshonda.com